



# TEORÍA DE LA MÚSICA APLICADA AL PIANO

– Nivel Introductorio –

Music Theory Applied to the Piano  
– Introductory Level –



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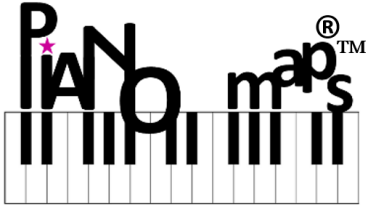
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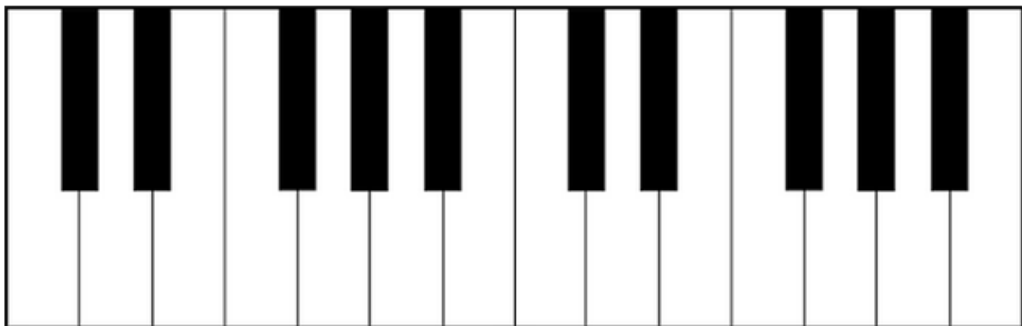


**Teoría de la Música Aplicada al Piano**  
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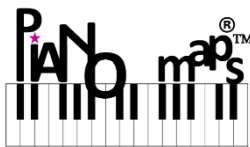
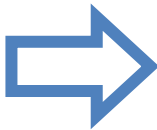
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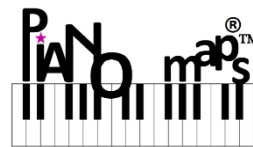
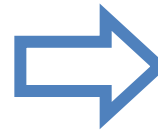
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**Este trabajo** está dedicado a todos aquellos niños, niñas, jóvenes y adultos que encuentran en el piano un gran motivo de interés y un valioso y apreciado medio de expresión.

Espero que les sirva de apoyo para un mejor conocimiento y dominio del instrumento, y que encuentren en él las claves para facilitar el estudio y comprensión del piano.

*/\* CAVS \*/  
El Autor.*

**This work** is dedicated to all those boys, girls, young people and adults who find in the piano a great motive of interest and a valuable and appreciated means of expression.

I hope it will support you for a better knowledge and mastery of the instrument, and I also hope you will find in it the key facts to facilitate piano study and understanding.

*/\*CAVS\*/  
The Author.*

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**Nos gustaría expresar** nuestro especial agradecimiento a la magnífica aplicación en línea MuseScore™, en cuya plataforma fueron escritas las partituras y los fragmentos de partitura incluidos en este libro.

Nuestro más sincero reconocimiento a dicha plataforma, sin la cual no hubiera sido posible enriquecer este libro.

**We would like to express** our special thanks to the excellent online application MuseScore™, on whose platform the scores and score fragments included in this book were written.

Our most sincere recognition to this platform, without which it would not have been possible to enrich this book.



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**Este libro** es una compilación ordenada y progresiva de los elementos introductorios de la Teoría de la Música y su aplicación al piano.

Busca facilitar una comprensión clara de la estructura de la música y de cómo esa estructura se expresa en el piano.

Se enfoca en destacar la lógica que relaciona a los diferentes elementos de la música y cómo unos se derivan de otros en una construcción ordenada y metódica.

Cuando hablamos de “Teorías”, podemos distinguir entre aquellas cuyas naturalezas son principalmente abstractas, y aquellas que son más concretas. La Teoría de la Música es de este segundo tipo. Es mayoritariamente concreta. Y su mejor visualización se logra en los instrumentos de teclado... principalmente en el piano.

**This book** is an ordered and progressive compilation of the introductory elements of Music Theory and their application to the piano.

It seeks to facilitate a clear understanding of the structure of music and how that structure is expressed on the piano.

It focuses on highlighting the logic that relates the different elements of music and how some are derived from others in an orderly and methodical construction.

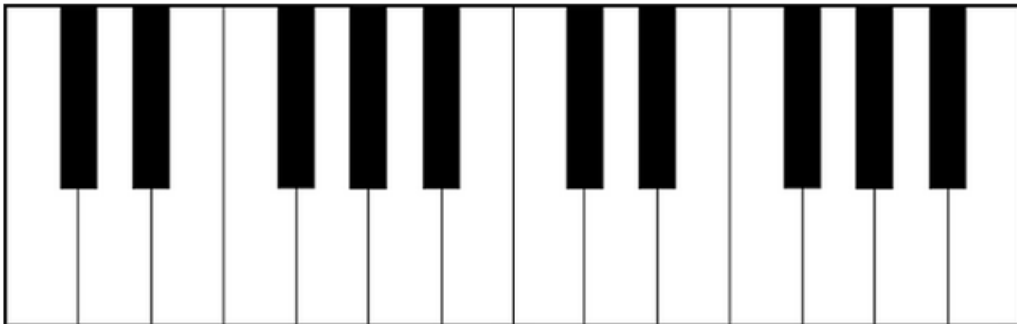
When we talk about “Theories”, we can distinguish between those whose natures are mainly abstract, and those that are more concrete. Music Theory is of this second type. It is mostly concrete. And its best visualization is accomplished on keyboard instruments... mainly on the piano.

***1. Teoría***

***1. Theory***

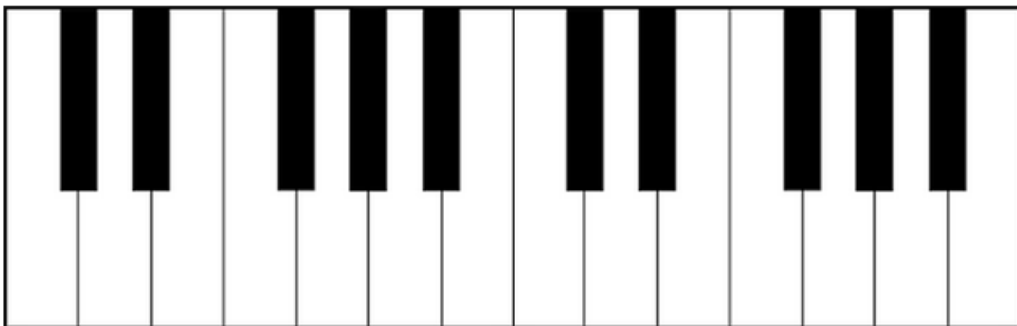
**Capítulo 1**

**Chapter 1**



## 1.1 Creación Musical

## 1.1 Musical Creation



**La música** se desarrolla en un proceso que parte de la creación de una obra.

Una vez definida y estructurada, se consolida y se formaliza al escribirla en partituras.

El ejecutante estudia esas partituras hasta dominar su ejecución.

Una vez que la obra ha sido dominada, el ejecutante le dará su propia interpretación.

Finalmente, los temas establecidos por los autores en sus obras también pueden ser objeto de improvisaciones, arreglos y variaciones desarrolladas por los intérpretes o por otros autores.

**The music** is developed in a process that begins with the creation of a composition.

Once defined and structured, it is consolidated and formalized by writing it in scores.

The performer studies these scores until he or she has mastered its performance.

Once the composition has been mastered, the performer will make his or her own interpretation.

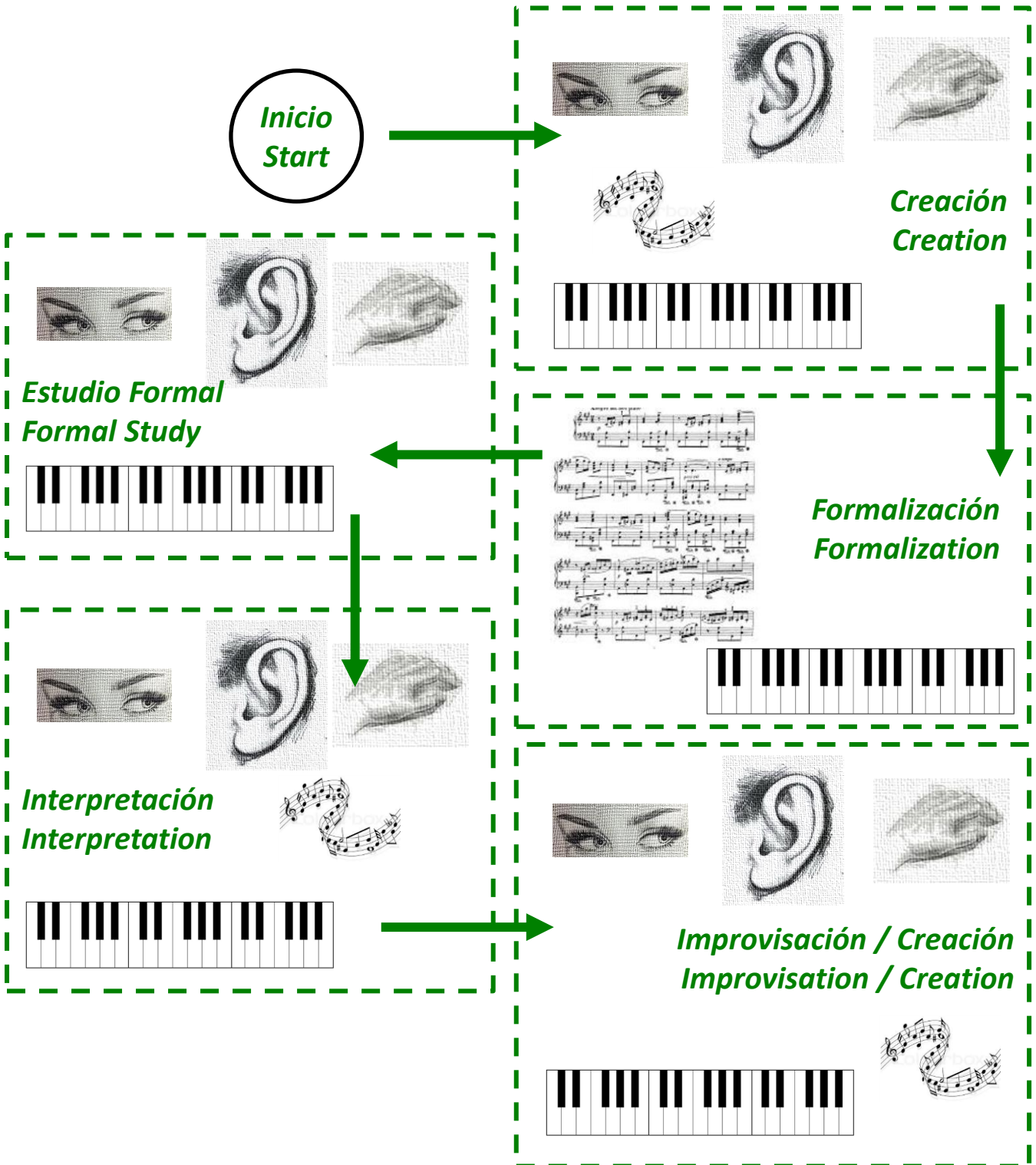
Finally, the themes established by the authors in their compositions can also be the subject of improvisations, arrangements and variations developed by the performers or by other authors.



# Proceso de creación musical

## Musical creation process

V.240115.17



**El invento del piano** es atribuido al italiano *Bartolomeo Cristofori di Francesco* en los primeros años de 1700s.

**The invention of the piano** is attributed to the Italian *Bartolomeo Cristofori di Francesco* in the early 1700s.

**El Día Mundial del Piano** se celebra el día 88 de cada año.

- En años bisiestos es el 28 de marzo.
- En los demás años es el 29 de marzo.

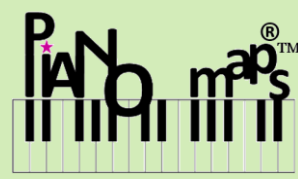
Esto hace referencia a que el piano tiene 88 teclas.

**World Piano Day** is celebrated on the 88th of each year.

- In leap years it is March 28.
- In other years it is March 29.

This refers to the fact that the piano has 88 keys on the keyboard.

# En teoría musical, ¿por qué el piano? In music theory, why the piano?



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En el estudio y comprensión de la teoría de la música el piano es fundamental.

La principal razón de esto es que en el piano, junto con los diversos instrumentos de teclado, las notas musicales están explícitas, a la vista del intérprete.

En los instrumentos típicos de cuerda, maderas, metales o percusiones las notas musicales no se encuentran explícitas.

Eso da una clara ventaja a los teclados sobre otras familias de instrumentos musicales para comprender la teoría musical.

In the study and understanding of music theory, the piano is fundamental.

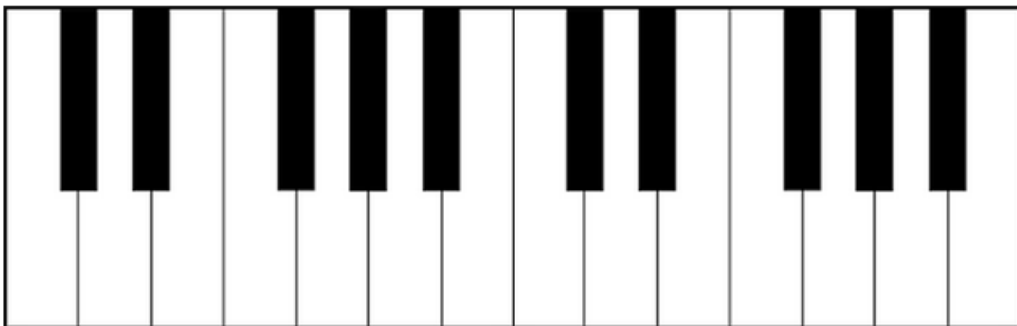
The main reason for this is that on the piano, along with the various keyboard instruments, the musical notes are explicit, in view of the performer.

In typical string, woodwind, brass or percussion instruments, the musical notes are not explicit.

This gives keyboards a clear advantage over other families of musical instruments for understanding music theory.

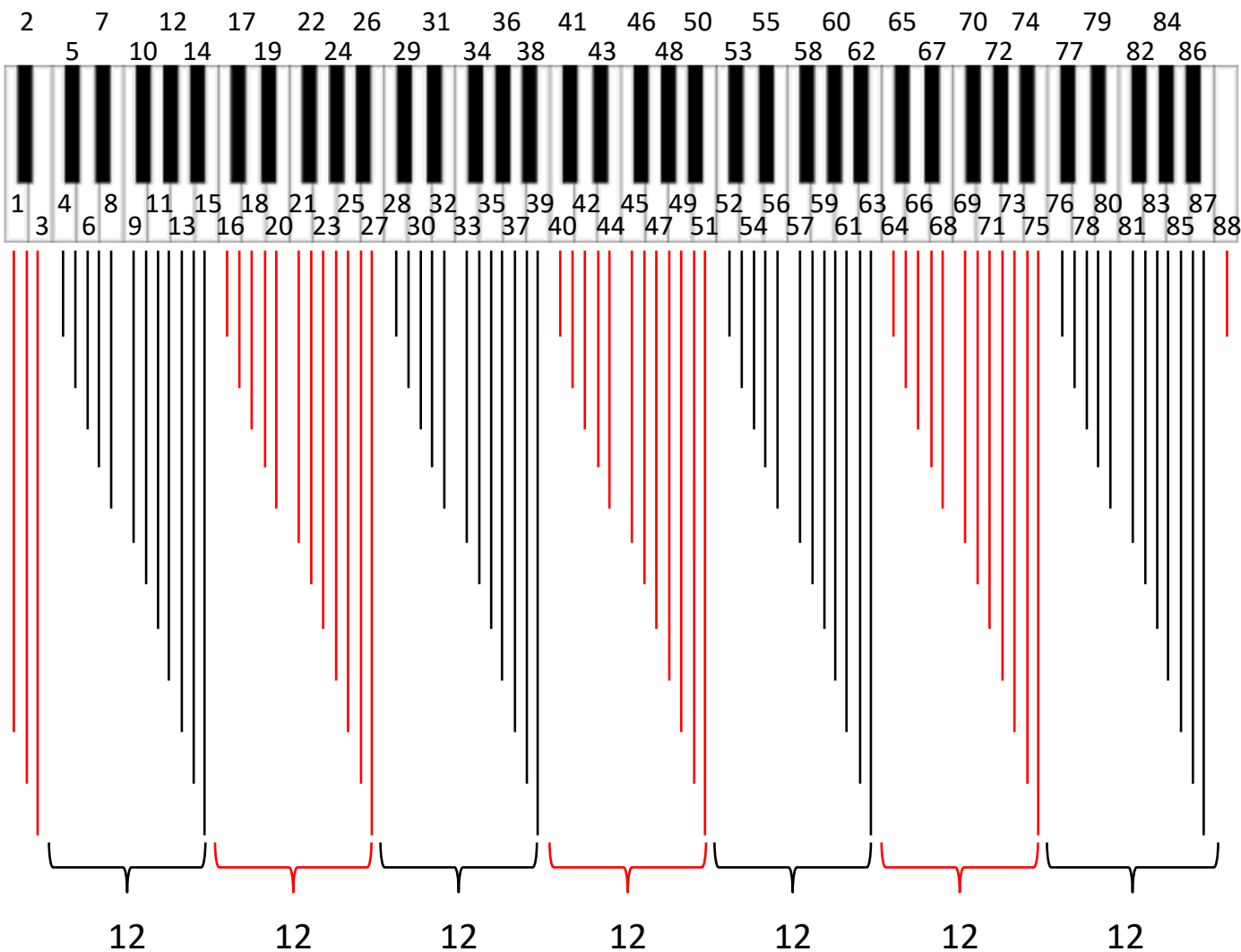
## 1.2 Mapas Generales

### 1.2 General Maps



*El piano tiene 88 teclas organizadas en patrones de 12 cada uno*

*The piano has 88 keys on the keyboard organized in patterns of 12 each*



Cada patrón (repetitivo) tiene 7 teclas blancas y 5 teclas negras /  
 Every (repetitive) pattern has 7 white keys and 5 black keys

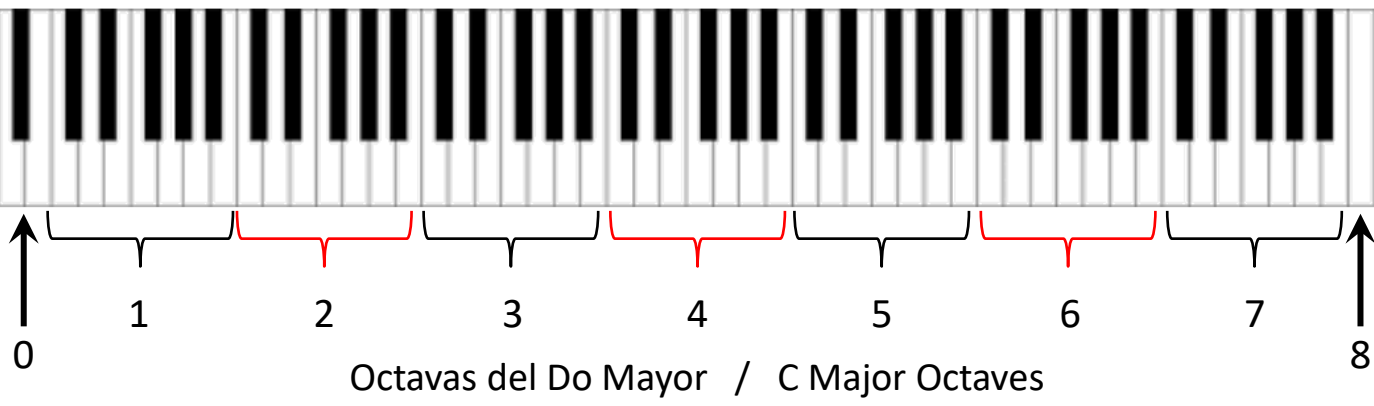
\* [7 octavas] X [12 teclas / octava] = 84 teclas

+ 3 teclas fuera de octava a la izquierda + 1 tecla fuera de octava a la derecha = 88 teclas

\* [7 octaves] X [12 keys / octave] = 84 keys

+ 3 keys out of octave on the left side + 1 key out of octave on the right side = 88 keys

*Octavas de Do Mayor*  
*C Major Octaves*



Existen 7 octavas completas de Do mayor

Todas las otras tonalidades también tienen octavas. /

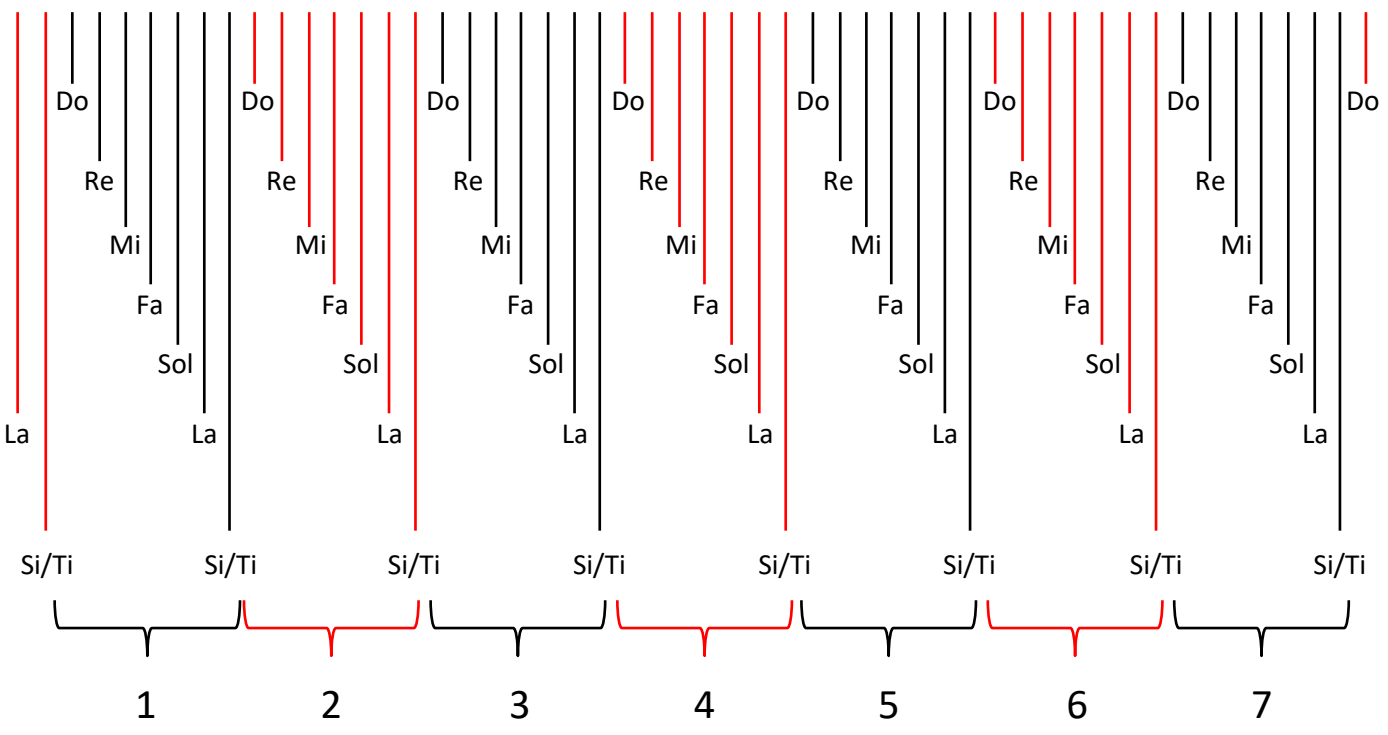
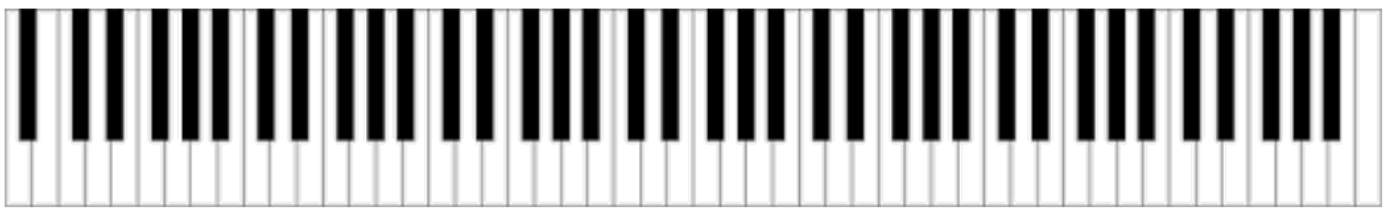
There are 7 full octaves of C major

All the other keys (also called tonalities)\* have octaves as well.

\* The word "key" is used in this book with two meanings: (i) the keys of the keyboard, and (ii) the different tonalities that exist to construct music.

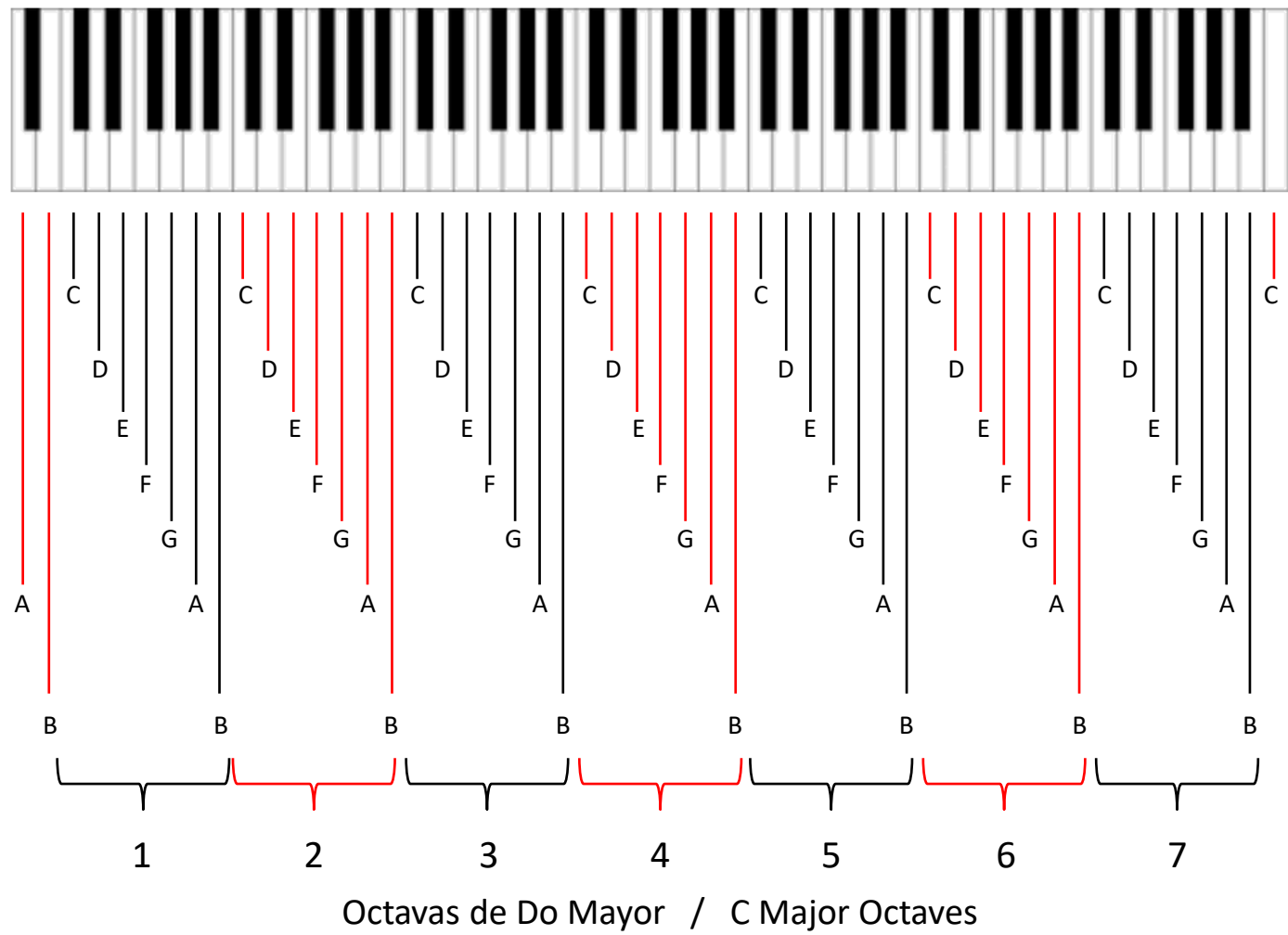
*For the sake of clarity*, when referring to the first meaning, we will mention the keyboard.

***Nomenclatura tradicional para las notas (escalas de Do mayor y La menor)***  
***Traditional nomenclature for the notes (scales of C major and A minor)***



Octavas de Do Mayor / C Major Octaves

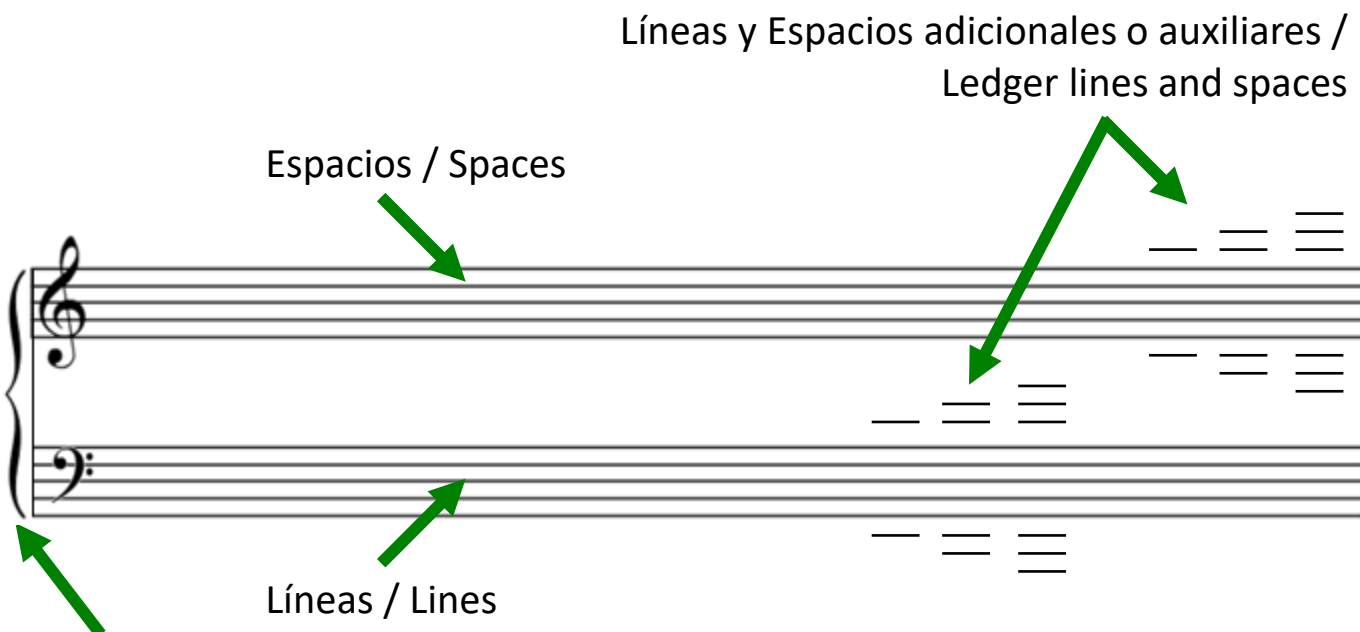
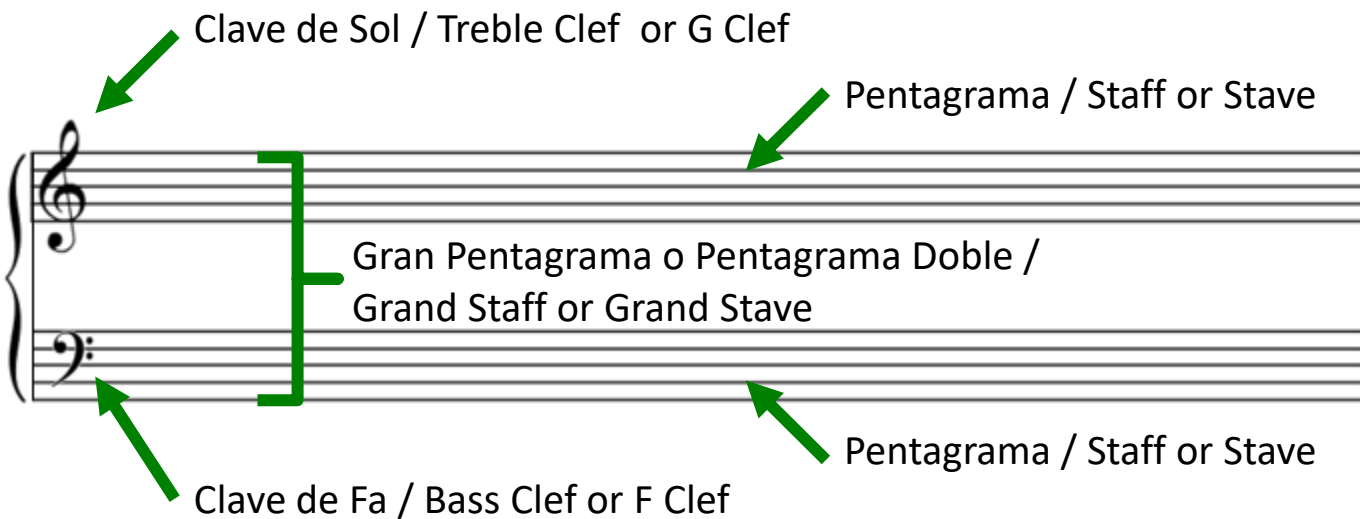
***Nomenclatura alternativa para las notas (escalas de Do mayor y La menor)***  
***Alternative nomenclature for the notes (scales of C major and A minor)***



La letra "A" corresponde a la nota "La" porque ésa es la primera del teclado contada de izquierda a derecha /  
 The letter "A" corresponds to the note "La" because that is the first one on the keyboard counted from left to right.



**Marco de la notación musical para el piano**  
**Framework of the musical notation for the piano**



**Marco de la notación musical para el piano**  
**Framework of the musical notation for the piano**

Numeración de Líneas  
Lines Numbering



Numeración de Espacios  
Spaces Numbering



**Marco de la notación musical para el piano**  
**Framework of the musical notation for the piano**

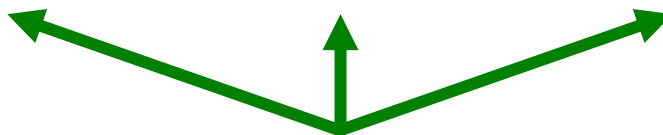
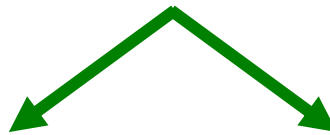
Pentagrama superior, usualmente mano derecha /  
Upper Staff or Stave, usually right hand



Pentagrama inferior, usualmente mano izquierda /  
Lower Staff or Stave, usually left hand

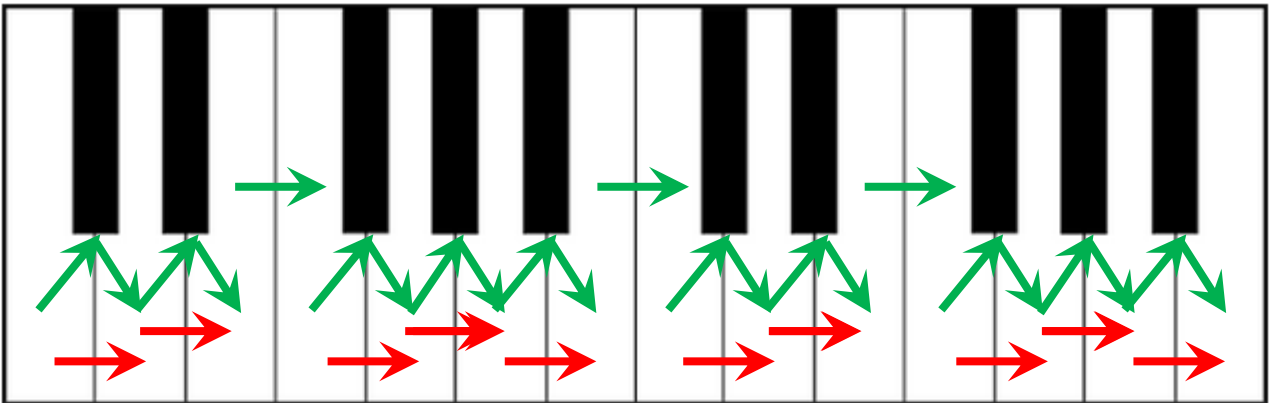


Compases / Measures or Bars



Barras de Compás / Bar Lines

*Tonos y Semitonos*  
*Tones and Semitones*



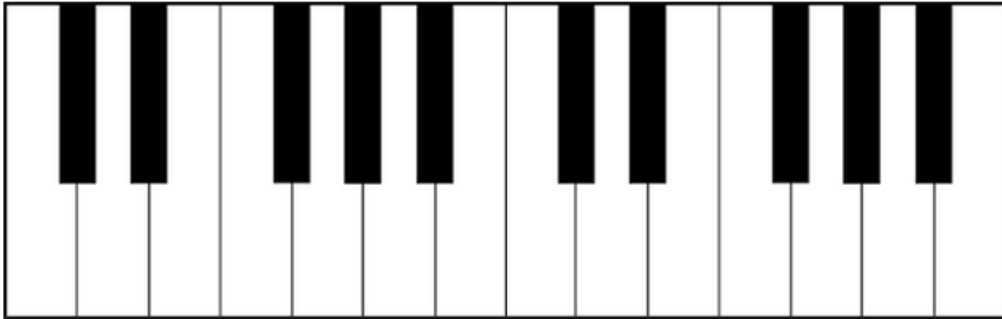
1 Semitono / 1 Semitone



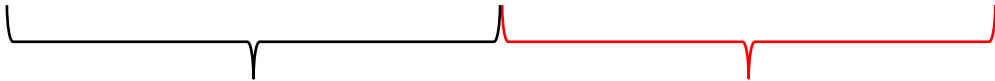
1 Tono = 2 Semitonos / 1 Tone = 2 Semitones

**Escala Diatónica \***

**Diatonic Scale \*\***

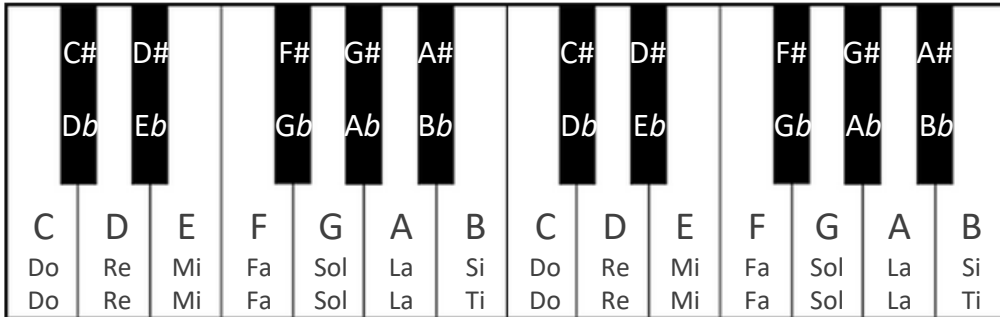


C	D	E	F	G	A	B	C	D	E	F	G	A	B
Do	Re	Mi	Fa	Sol	La	Si	Do	Re	Mi	Fa	Sol	La	Si
Do	Re	Mi	Fa	Sol	La	Ti	Do	Re	Mi	Fa	Sol	La	Ti



- \* Es una escala heptatónica (por tener 7 notas) /
- \*\* It is an heptatonic scale (because it has 7 notes)

**Escala Cromática**  
**Chromatic Scale**



Alteraciones: / Alterations:

# = Sostenido / Sharp

b = Bemol / Flat

× = Doble Sostenido / Double Sharp

bb = Doble Bemol / Double Flat

♮ = Becuadro / Natural

- Sostenido aumenta la nota 1 semitono /  
Sharp raises the note 1 semitone
- Doble Sostenido aumenta la nota 2 semitonos /  
Double Sharp raises the note 2 semitones
- Bemol disminuye la nota 1 semitono /  
Flat lowers the note 1 semitone
- Doble Bemol disminuye la nota 2 semitonos /  
Double Flat lowers the note 2 semitones
- Becuadro cancela las alteraciones /  
Natural cancels the alterations

**Notas Enarmónicas**  
**Enharmonic Notes**

Cuando dos notas coinciden en la misma tecla, se llaman “Enarmónicas”.  
Dos notas enarmónicas producen el mismo sonido.

When two notes coincide on the same key on the keyboard, they are called "Enharmonic".

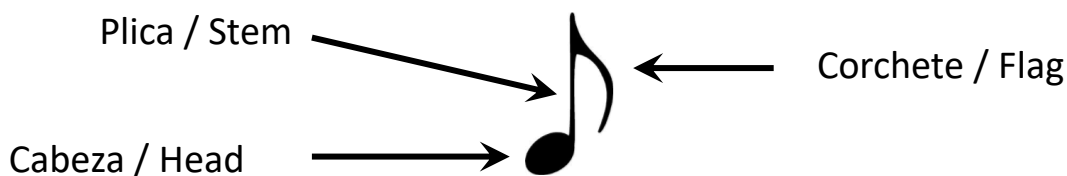
Two enharmonic notes produce the same sound.

- C = B# = Dbb
- C# = Bx = Db
- D = Cx = Ebb
- D# = Eb = Fbb
- E = Dx = Fb
- F = E# = Gbb
- F# = Ex = Gb
- G = Fx = Abb
- G# = Ab
- A = Gx = Bbb
- A# = Bb = Cbb
- B = Ax = Cb

En la sección 3.1 se tratará sobre “tonalidades enarmónicas”.  
In section 3.1 we will discuss “enharmonic keys or tonalities”.

*Partes de una nota*

*Parts of a note*



Quando la nota está de la tercera línea hacia abajo, normalmente le Plica se traza hacia arriba. Cuando está de la tercera línea hacia arriba, normalmente la Plica se traza hacia abajo.

When the note is on the third line or lower, the Stem is usually drawn upwards. When it is on the third line or higher, the Stem is usually drawn downwards.

Quando una partitura muestra notas con plicas separadas, una hacia arriba y la otra hacia abajo, significa que existen 2 voces simultáneas o que el pasaje proviene de 2 voces. Cuando esto aparece en los dos pentagramas, indica que hay 4 voces ejecutando o que el pasaje proviene de 4 voces.

When a score shows notes with separate stems, one upwards and one downwards, it means that there are 2 simultaneous voices playing or that the passage comes from 2 voices. When this appears on both staves, it indicates that there are 4 voices playing or that the passage comes from 4 voices.





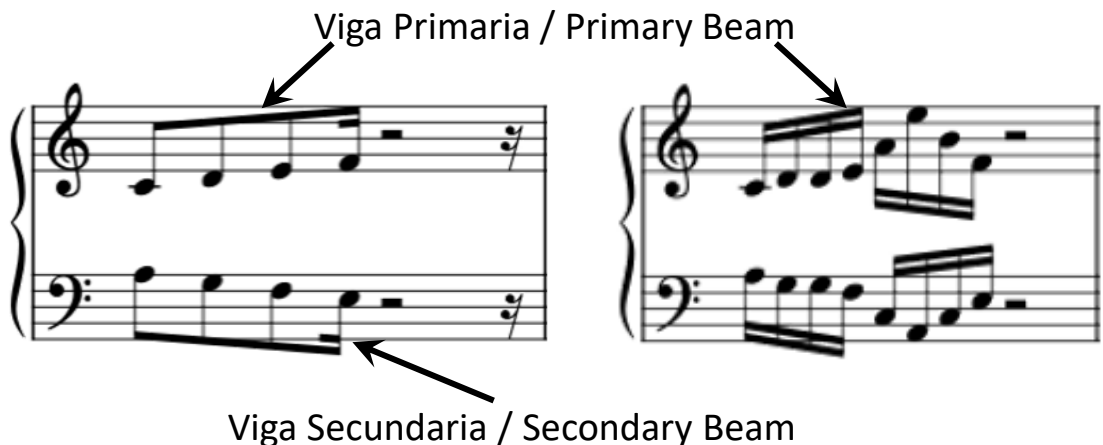
*Vigas en vez de corchetes*  
*Beams instead of flags*



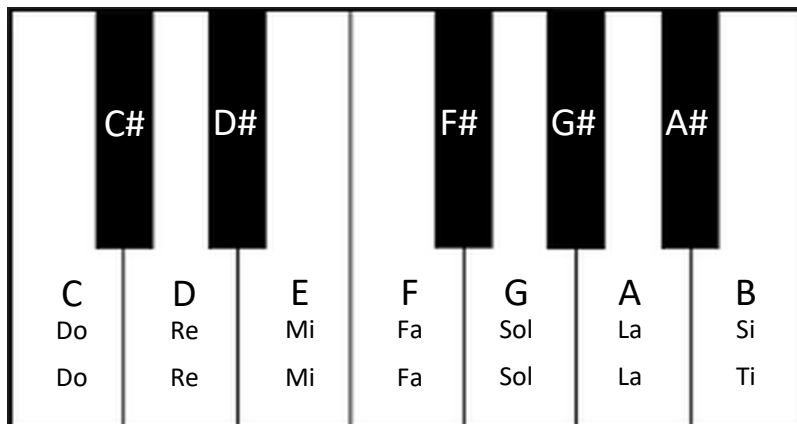
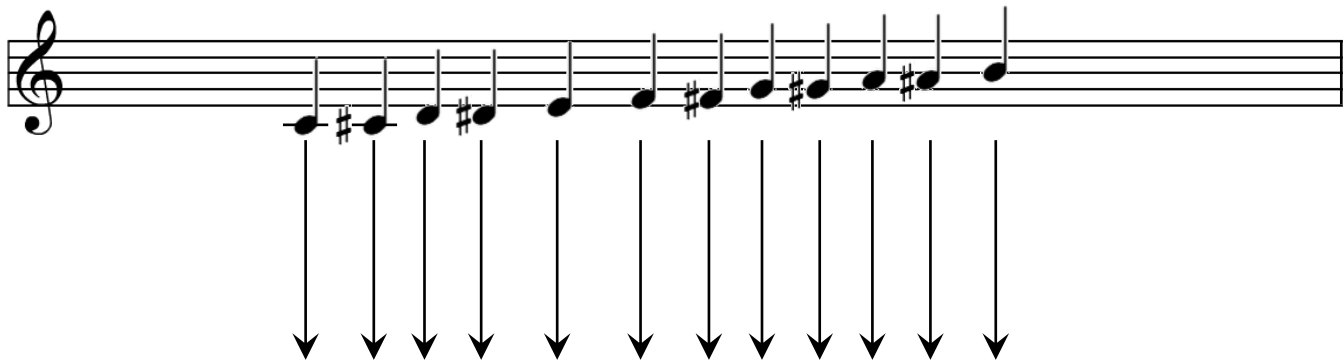
Quando existen notas adyacentes con corchetes, los corchetes usualmente son sustituidos por vigas.

Las plicas se trazarán hacia arriba o hacia abajo dependiendo de la posición de la nota más alejada de la tercera línea del pentagrama.

When there are adjacent notes with flags, the flags are usually replaced by beams. The stems will be drawn upwards or downwards depending on the position of farthest note from the third line of the staff.



*Notas en el pentagrama, en la Clave de Sol*  
*Notes in the staff, on the Treble Clef*

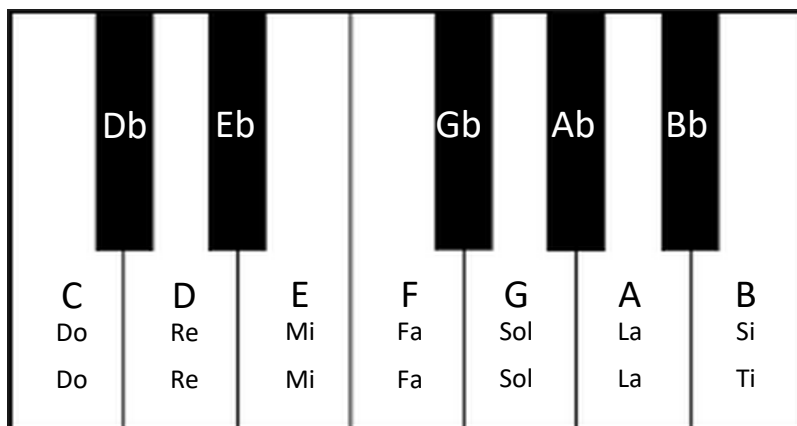
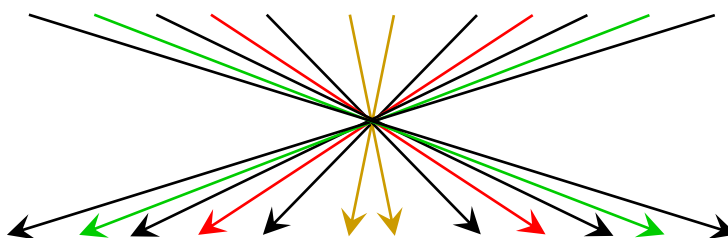


Ejecución Ascendente / Ascending Execution

Las notas escritas en este pentagrama corresponden a la Cuarta Octava  
 Una tecla es sostenido o bemol dependiendo de la tonalidad de la que forma parte /

The notes written in this staff correspond to the Fourth Octave  
 A key on the keyboard is sharp or flat depending on what tonality it is part of

*Notas en el pentagrama, en la Clave de Sol*  
*Notes in the staff, on the Treble Clef*



Ejecución Descendente / Descending Execution

Las notas escritas en este pentagrama corresponden a la Cuarta Octava. Una tecla es sostenido o bemol dependiendo de la tonalidad de la que forma parte.

The notes written in this staff correspond to the Fourth Octave. A key on the keyboard is sharp or flat depending on what tonality it is part of.



**Notas en el pentagrama, en la Clave de Sol**

**Notes in the staff, on the Treble Clef**

5 Octavas del Do Mayor / C Major Octaves

4

D <sup>b</sup>		E <sup>b</sup>		G <sup>b</sup>		A <sup>b</sup>		B <sup>b</sup>		D <sup>b</sup>		E <sup>b</sup>		G <sup>b</sup>		A <sup>b</sup>		B <sup>b</sup>		
C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B
Do	Re	Mi	Fa	Sol	La	Si	Do	Re	Mi	Fa	Sol	La	Si	Do	Re	Mi	Fa	Sol	La	Si
Do	Re	Mi	Fa	Sol	La	Ti	Do	Re	Mi	Fa	Sol	La	Ti	Do	Re	Mi	Fa	Sol	La	Ti



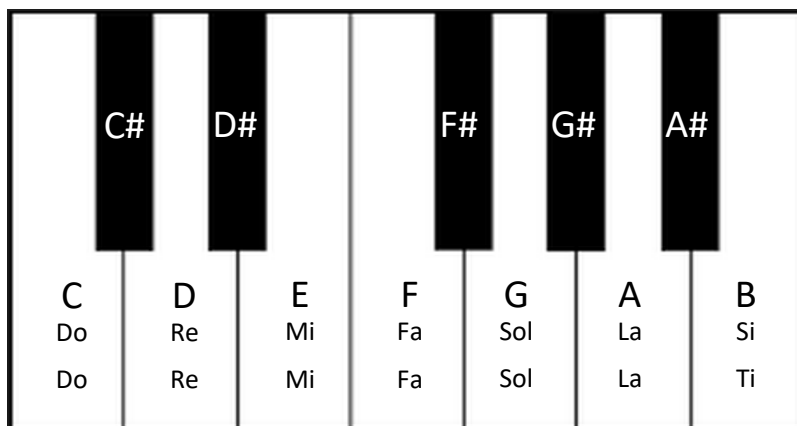
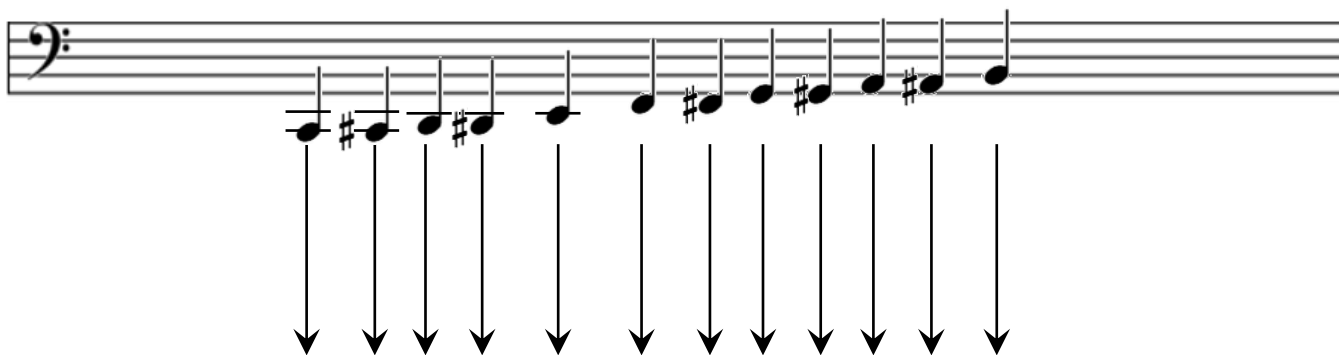
Ejecución Descendente / Descending Execution

Las notas escritas en este pentagrama corresponden a la Cuarta y Quinta Octavas.

Una tecla es sostenido o bemol dependiendo de la tonalidad de la que forma parte.

The notes written in this staff correspond to the Fourth and Fifth Octaves. A key on the keyboard is sharp or flat depending on what tonality it is part of.

*Notas en el pentagrama, en la Clave de Fa*  
*Notes in the staff, on the Bass Clef*

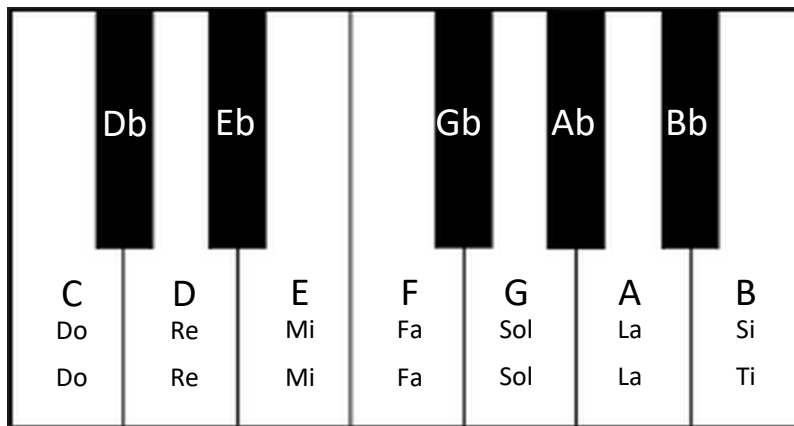
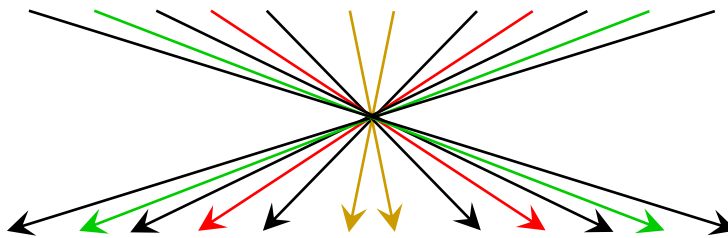


Ejecución Ascendente / Ascending Execution

Las notas escritas en este pentagrama corresponden a la Segunda Octava. Una tecla es sostenido o bemol dependiendo de la tonalidad de la que forma parte.

The notes written in this staff correspond to the Second Octave. A key on the keyboard is sharp or flat depending on what tonality it is part of.

*Notas en el pentagrama, en la Clave de Fa*  
*Notes in the staff, on the Bass Clef*

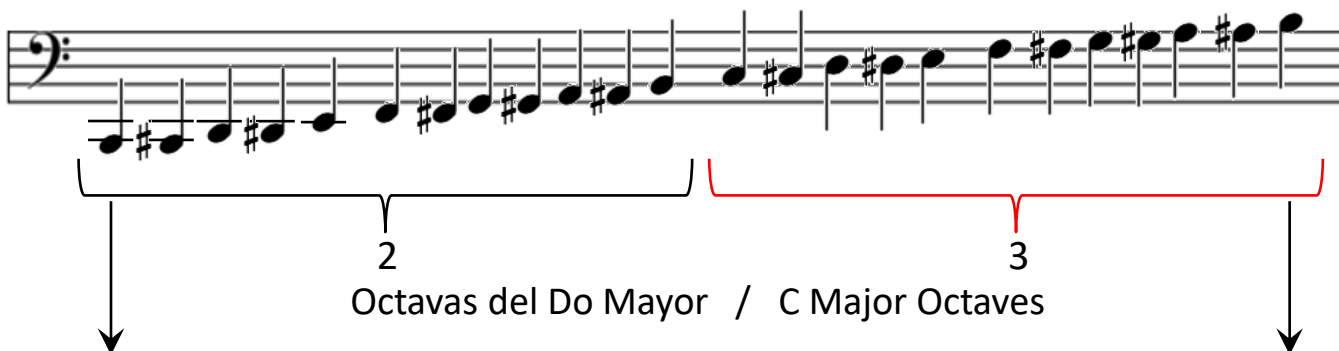


Ejecución Descendente / Descending Execution

Las notas escritas en este pentagrama corresponden a la Segunda Octava. Una tecla es sostenido o bemol dependiendo de la tonalidad de la que forma parte.

The notes written in this staff correspond to the Second Octave. A key on the keyboard is sharp or flat depending on what tonality it is part of.

*Notas en el pentagrama, en la Clave de Fa*  
*Notes in the staff, on the Bass Clef*



2  
3  
Octavas del Do Mayor / C Major Octaves

C#	D#	F#	G#	A#	C#	D#	F#	G#	A#				
C	D	E	F	G	A	B	C	D	E	F	G	A	B
Do	Re	<u>Mi</u>	<u>Fa</u>	Sol	La	Si	Do	Re	<u>Mi</u>	<u>Fa</u>	Sol	La	Si
Do	Re	<u>Mi</u>	<u>Fa</u>	Sol	La	Ti	Do	Re	<u>Mi</u>	<u>Fa</u>	Sol	La	Ti



Ejecución Ascendente / Ascending Execution

Las notas escritas en este pentagrama corresponden a la Segunda y Tercera Octavas.

Una tecla es sostenido o bemol dependiendo de la tonalidad del que forma parte.

The notes written in this staff correspond to the Second and Third Octaves.  
 A key on the keyboard is sharp or flat depending on what tonality it is part of.





*Tiempos de Notas y Silencios / Times of Notes and Rests*

**1**



Redonda  
Whole Note

**1/2**



Blanca  
Half Note

**1/4**



Negra  
Quarter Note  
or Crotchet

**1/8**



Corchea  
8th Note or  
Quaver Note

**1/16**



Semicorchea  
16th Note or  
Semiquaver Note

**1/32**

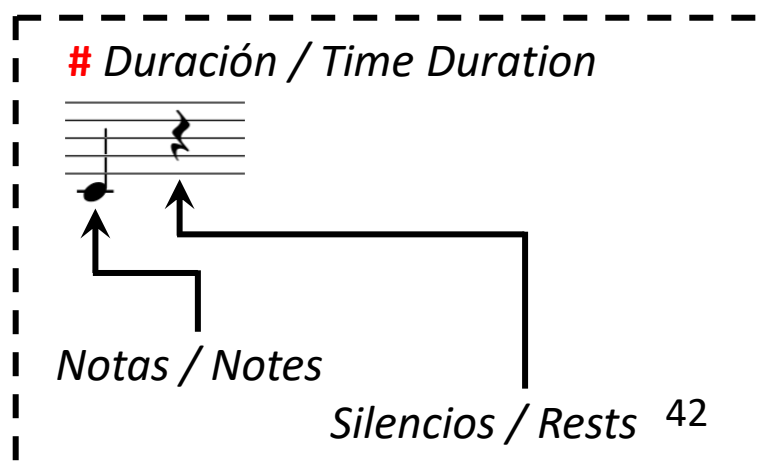


Fusa  
32th Note

**1/64**



Semifusa  
64th Note



**Notas con Puntillo**

**Dotted Notes**

**1+1/2**



**1/2+1/4**



**1/4+1/8**



**1/8+1/16**



**1/16+1/32**



**1/32+1/64**



**1/64+1/128**



*El puntillo agrega al tiempo de la nota, la mitad de su valor /  
The dot adds to the time of the note, half of its value*

**Notas con Puntillo**

**Dotted Notes**

**1+1/2**



**1+1/2+1/4**



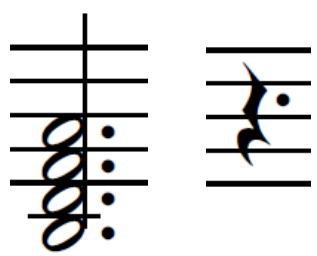
**1+1/2+1/4+1/8**



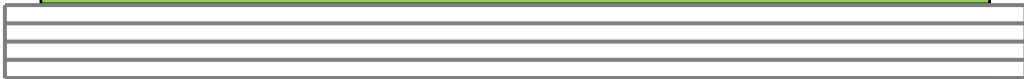
*Cada puntillo adicional, agrega la mitad del valor que le había agregado el puntillo anterior al valor de la nota.*

*Each additional dot adds half the value that the previous dot had added to the note value.*

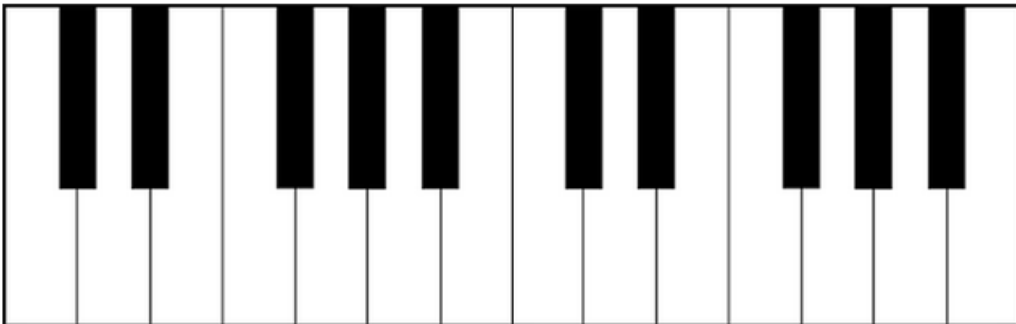
Ejemplos:



## 1.3 Notas Individuales



## 1.3 Individual Notes

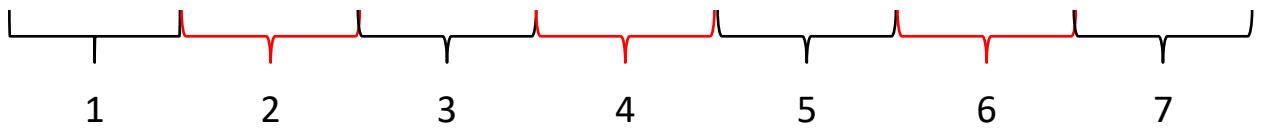
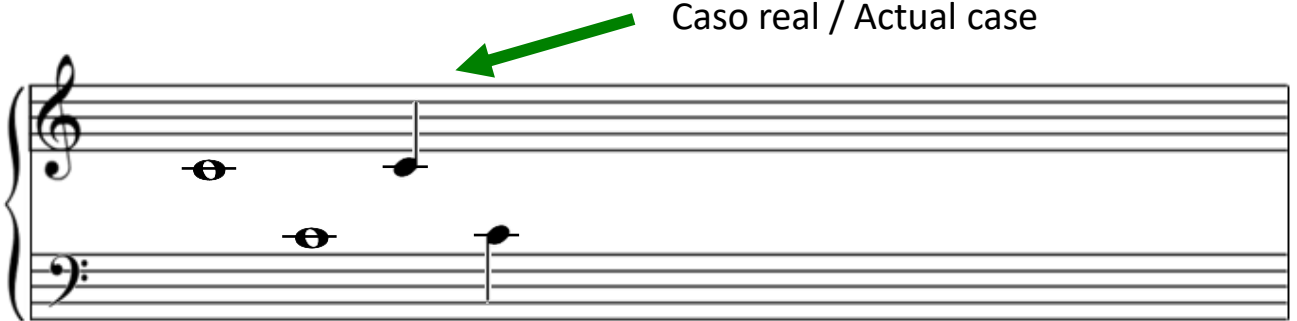


**Do Central**  
**Central C**

Ejemplo figurado / Figurative Example  
(Endecagrama / Hendecagram)



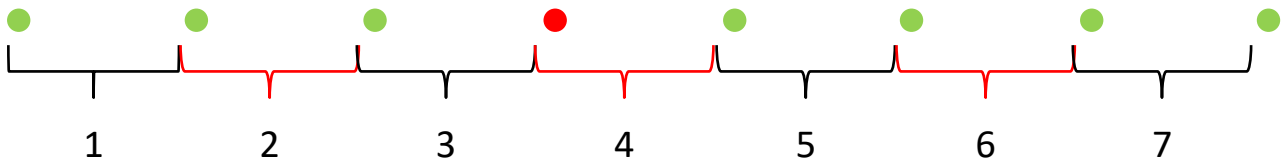
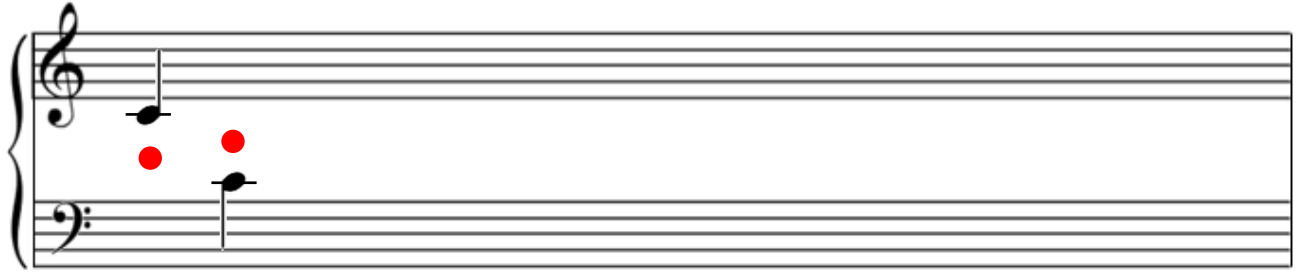
Caso real / Actual case



Octavas de Do Mayor / C Major Octaves

**C** = Do Central = Central C  
Do con el que inicia la 4ª octava del piano.  
C at the beginning of the 4<sup>th</sup> octave of the piano.

*Existen 8 Do a lo largo del teclado*  
*There are 8 C along the keyboard*



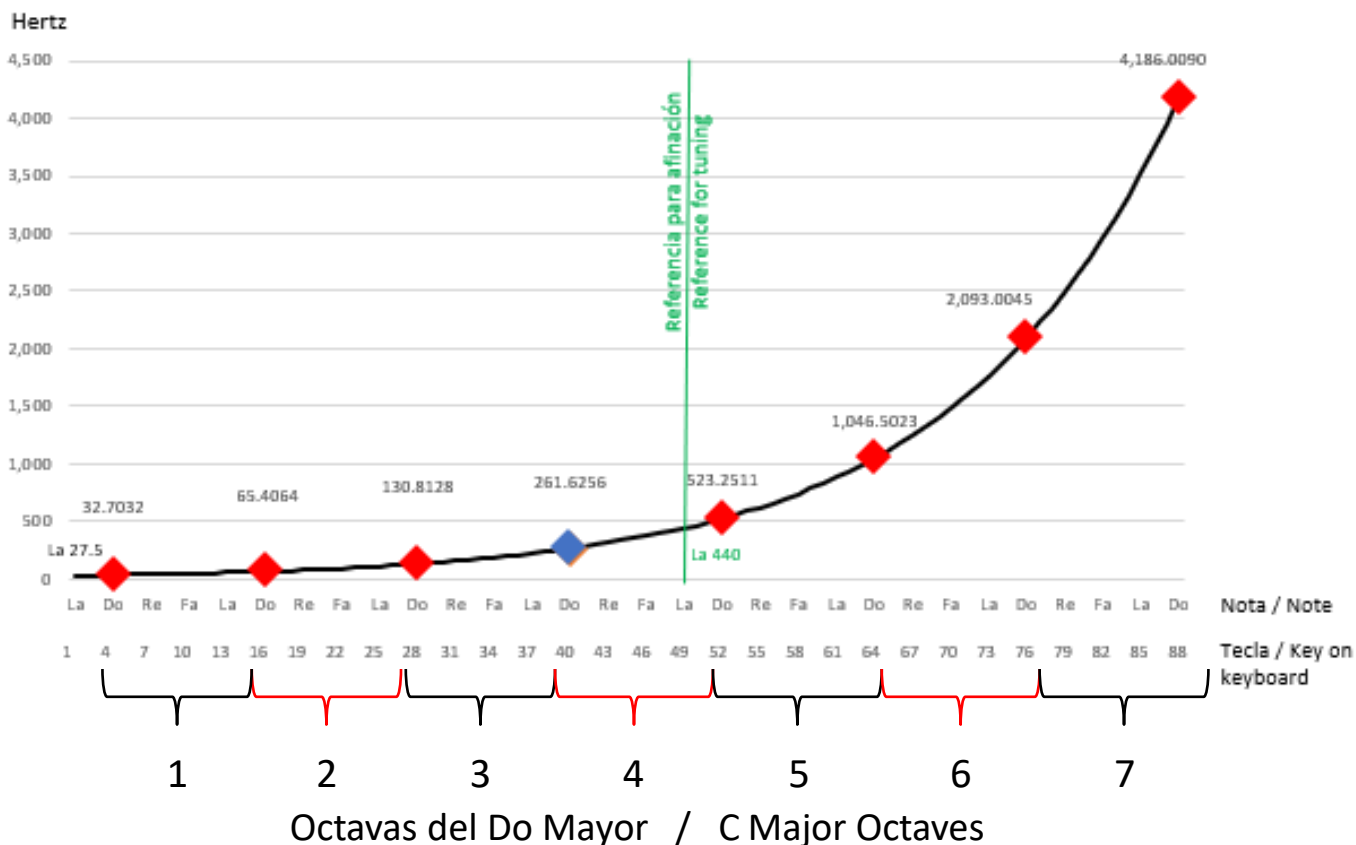
Octavas de Do Mayor / C Major Octaves

- = Do Central / Central C
- = Todos los demás Do del teclado / All other C in the keyboard.

**Las notas** en el teclado están ordenadas de la más grave, en el extremo izquierdo, a la más aguda, en el extremo derecho. La posición de una nota en esa secuencia se denomina “**Altura**”.

**The notes** on the keyboard are ordered from lowest (bass), on the far left, to highest (treble), on the far right. The position of a note in that sequence is called “**Pitch**”.

**Mapa de Frecuencias (nota técnica)**  
**Frequencies Map (technical note)**



◆ **C** = Do = C

◆ **C<sub>4</sub>** = Do Central = Central C  
 Do con el que inicia la 4ª octava del piano.  
 C at the beginning of the 4<sup>th</sup> octave of the piano.

| **A<sub>4</sub>** = La a 440 Hertz está en la 4ª octava / La at 440 Hertz is on the 4<sup>th</sup> octave.

Distancia multiplicativa entre semitonos en la Escala Temperada:  
 Multiplicative distance between semitones in the Equal Tempered Scale:

$$X = \sqrt[12]{2} = 1.05946309 \dots$$

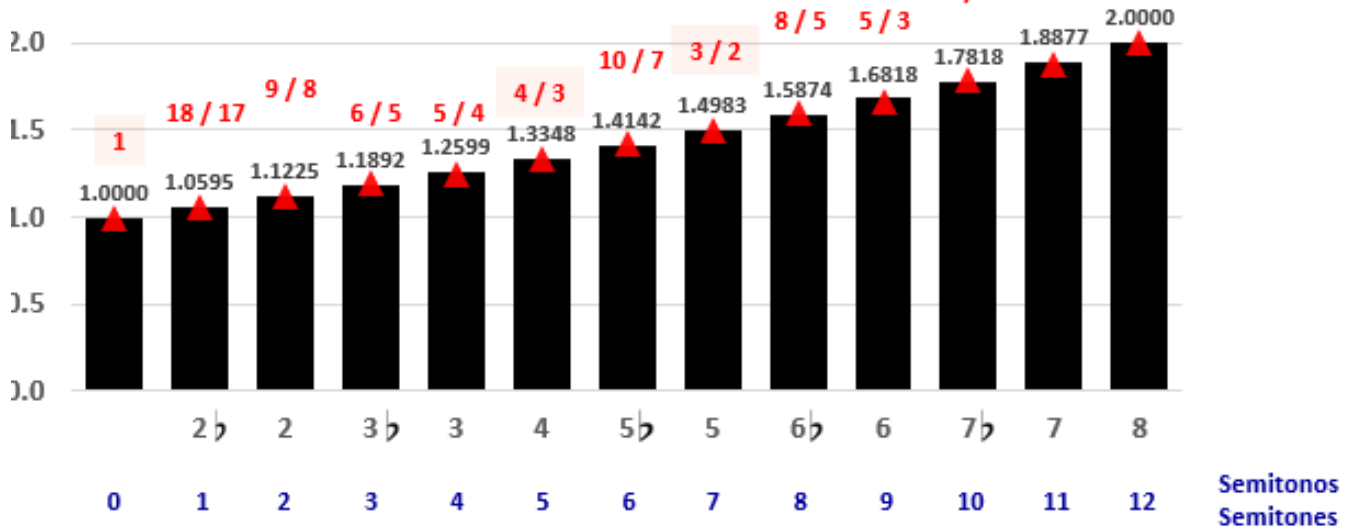


*Relación entre intervalos (nota técnica)*  
*Relationship between intervals (technical note)*

**Relación Entre Intervalos**  
**Relationship Between Intervals**

Valores más exactos en la escala temperada  
 More accurate values in the equal tempered scale

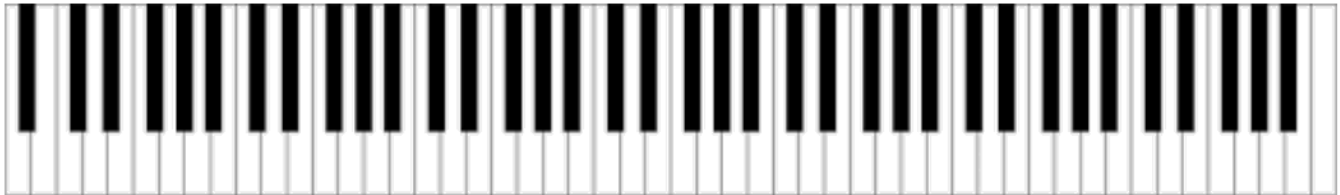
Valores Aproximados  
 Approximate values



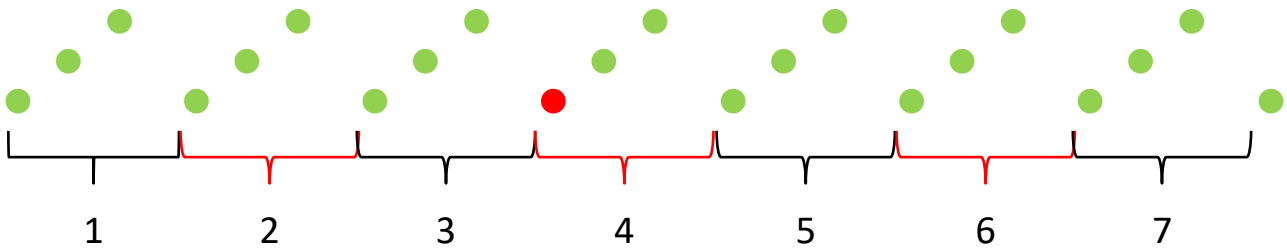
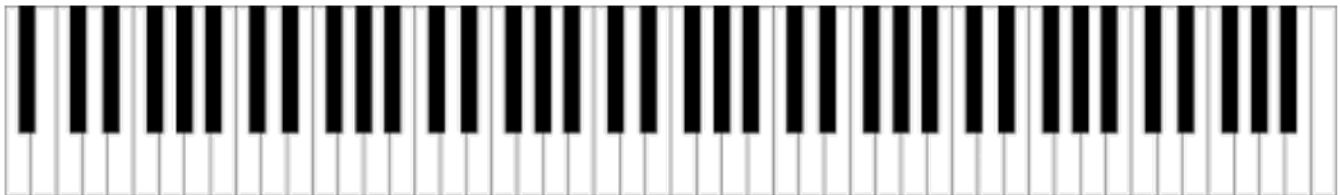
Distancia multiplicativa entre semitonos en la Escala Temperada:  
 Multiplicative distance between semitones in the Equal Tempered Scale:

$$X = \sqrt[12]{2} = 1.05946309 \dots$$

*Tríadas de Do mayor*  
*C major triads*



● ● ●  
Do Mi Sol  
C E G



Octavas de Do Mayor / C Major Octaves

- = Do Central / Central C
- = Todos los demás Do, Mi, Sol del teclado / All other C, E, G in the keyboard

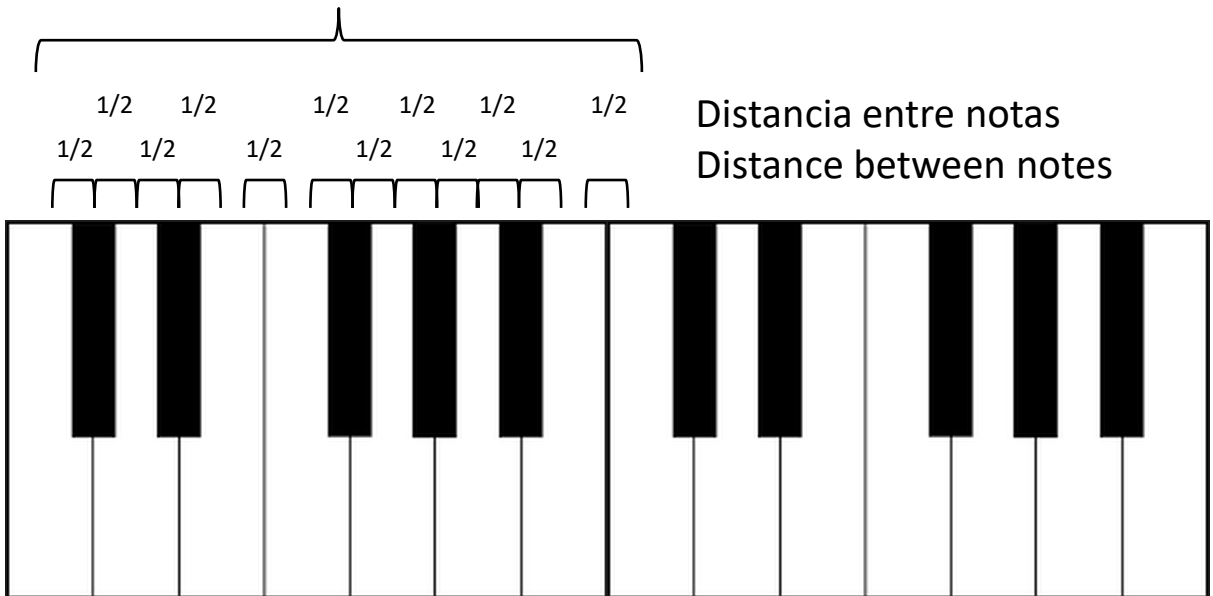


*Distancia entre notas*

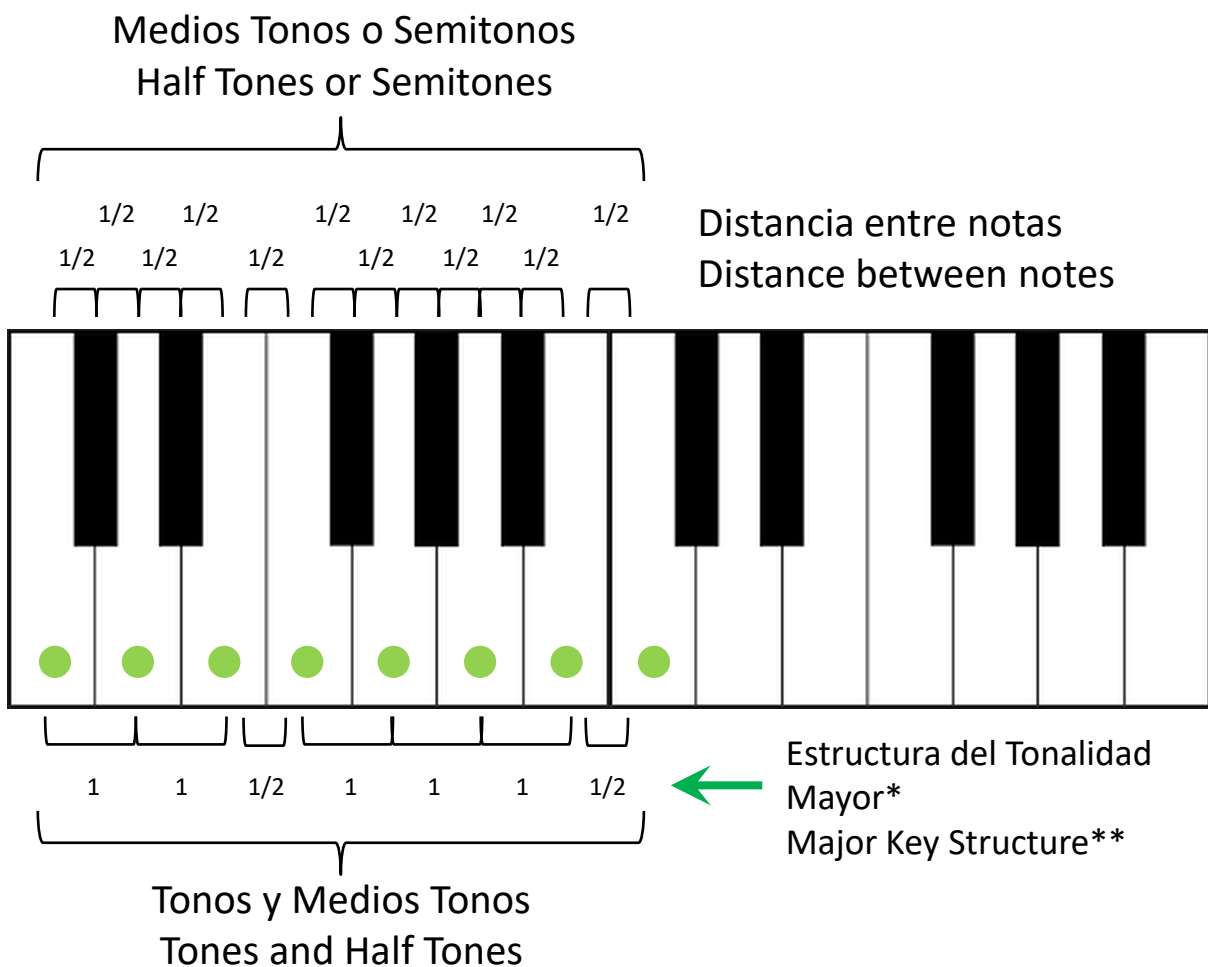
*Distance between notes*

Medios Tonos o Semitonos

Half Tones or Semitones



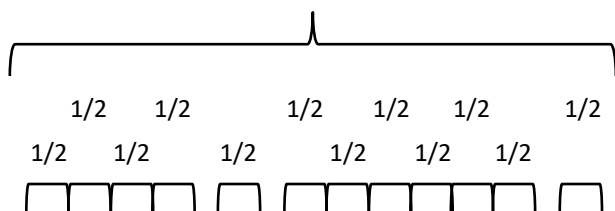
**Estructura del Tonalidad Mayor**  
**Major Key Structure**



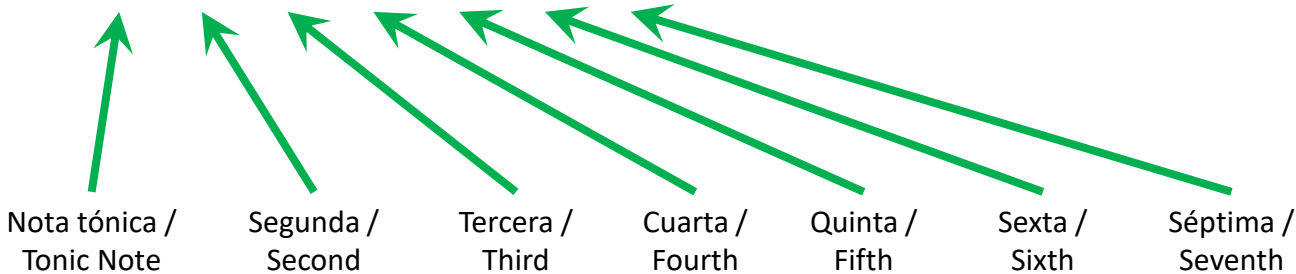
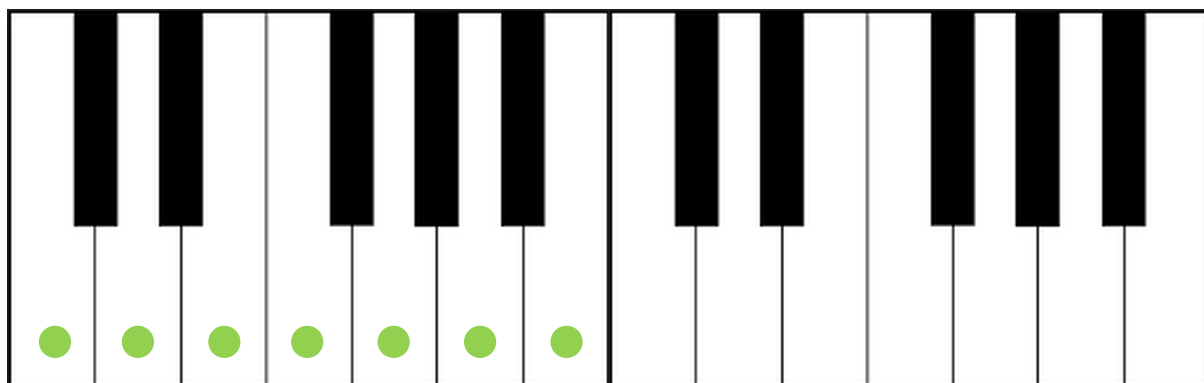
\* En el ejemplo se muestra la estructura de Do mayor  
 \*\* In the example, the structure of C major is shown

**Estructura de la Tonalidad Mayor**  
**Major Key Structure**

Medios Tonos o Semitonos  
Half Tones or Semitones



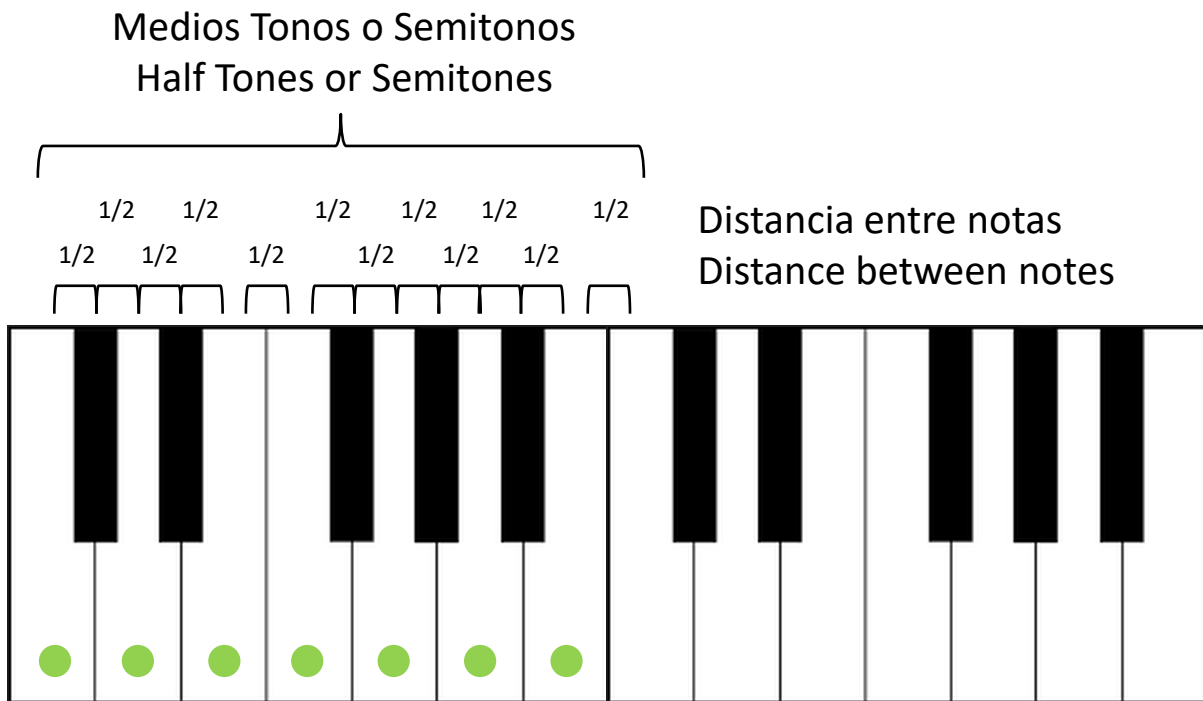
Distancia entre notas  
Distance between notes



\* En el ejemplo se muestra la estructura de Do mayor

\*\* In the example, the structure of C major is shown

**Estructura de la Tonalidad Mayor**  
**Major Key Structure**



Tónica / Tonic

2a / 2nd | Supertónica / Supertonic

3a / 3th | Mediante / Mediant

4a / 4th | Subdominante / Subdominant

5a / 5th | Dominante / Dominant

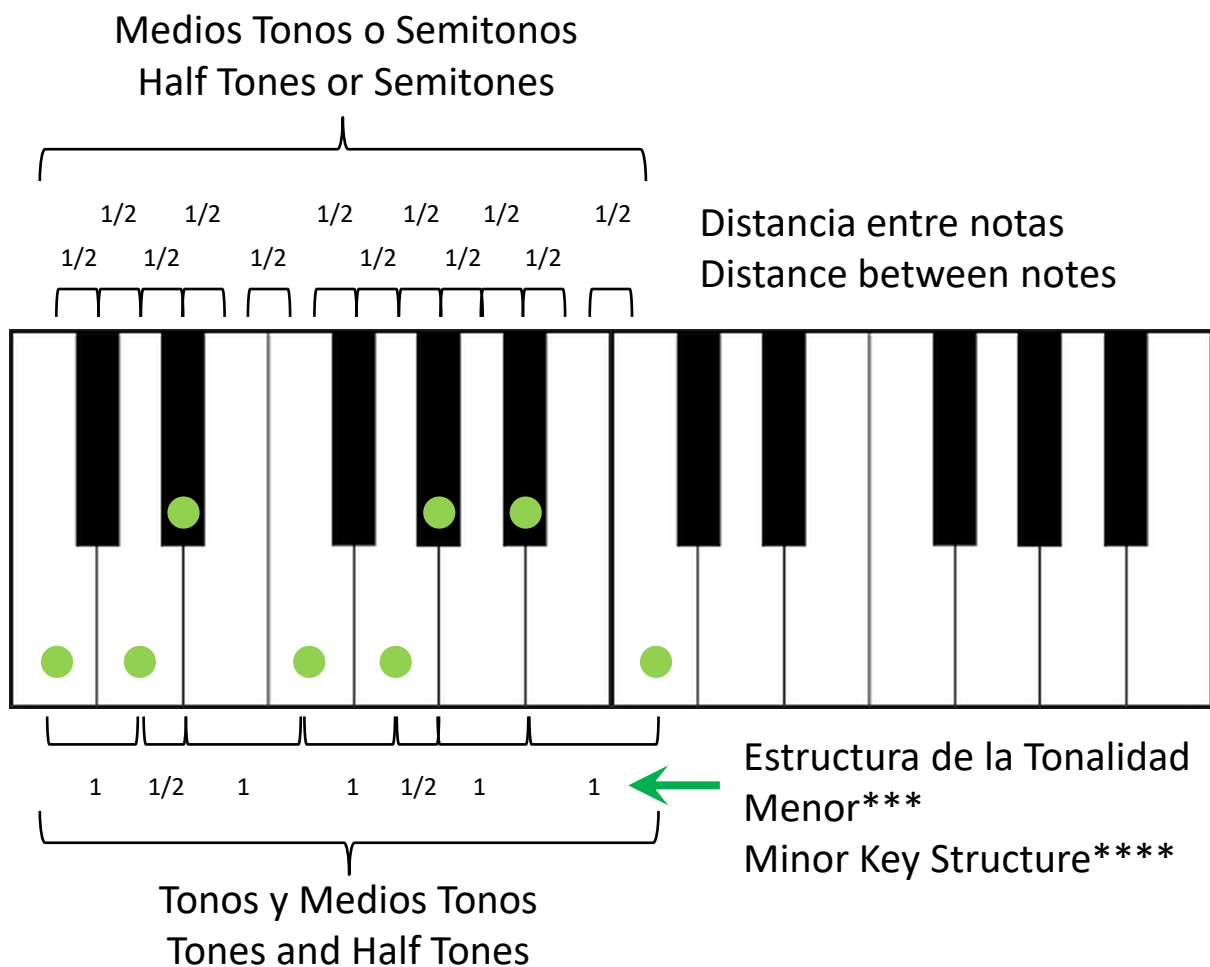
6a / 6th | Submediante o Superdominante /  
Submediant or Superdominant

7aM / 7thM | Sensible / Leading Note

\* En el ejemplo se muestra la estructura de Do mayor

\*\* In the example, the structure of C major is shown

**Estructura de la Tonalidad Menor Natural \***  
**Natural Minor Key Structure \*\***



\* En la sección 2.3 se describen las 3 modalidades de tonalidades menores: natural, armónico y melódico.

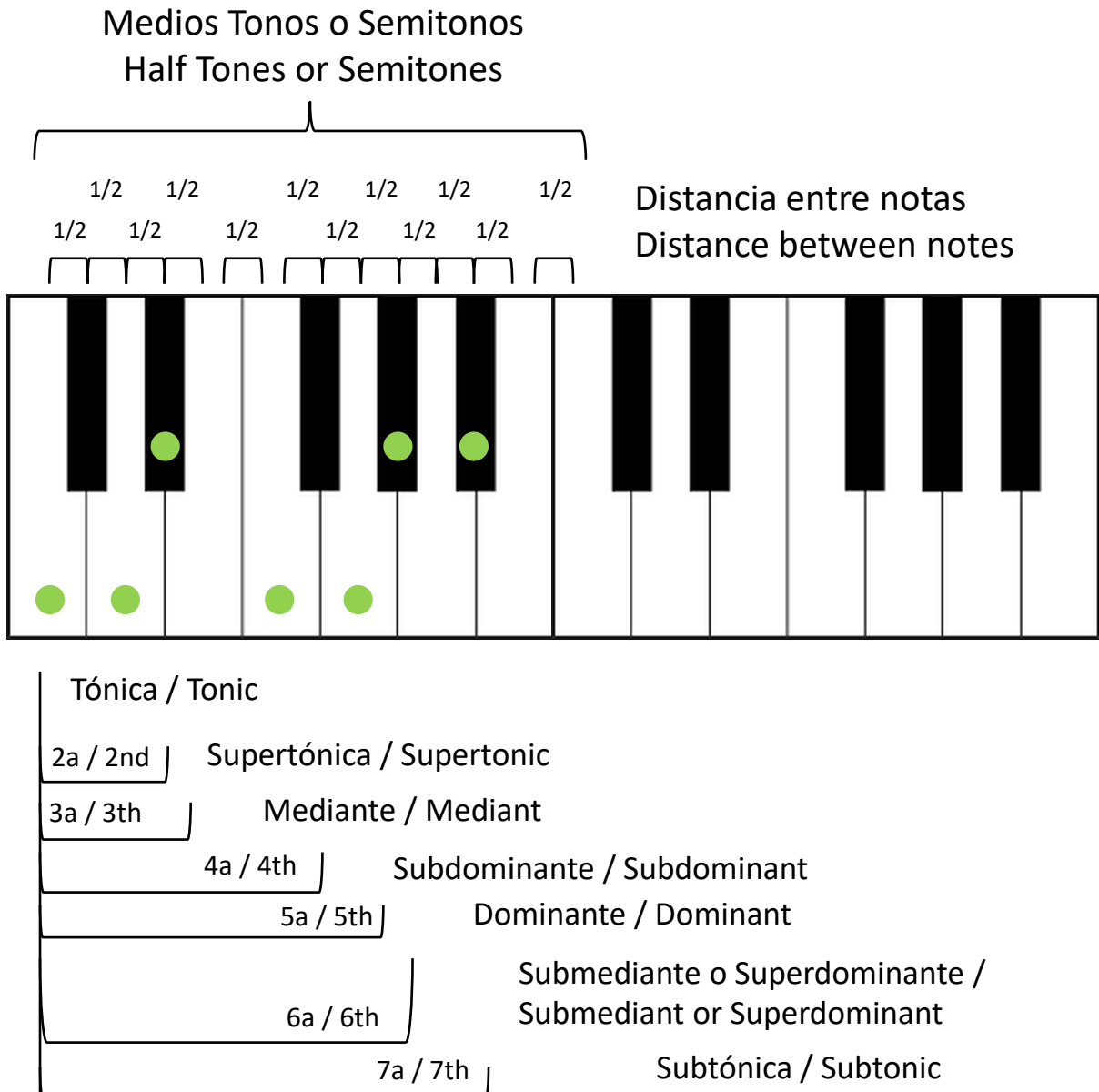
\*\* In section 2.3 the 3 modalities of minor keys are described: natural, harmonic and melodic.

\*\*\* En el ejemplo se muestra la estructura de Do menor natural

\*\*\*\* In the example, the structure of C natural minor is shown



**Estructura de la Tonalidad Menor Natural**  
**Natural Minor Key Structure**

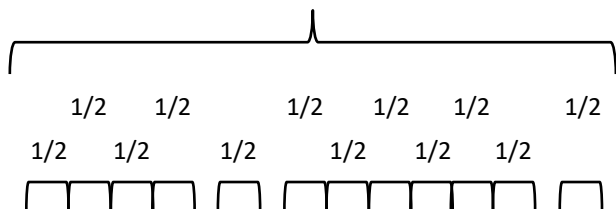


\* En el ejemplo se muestra la estructura de Do menor natural

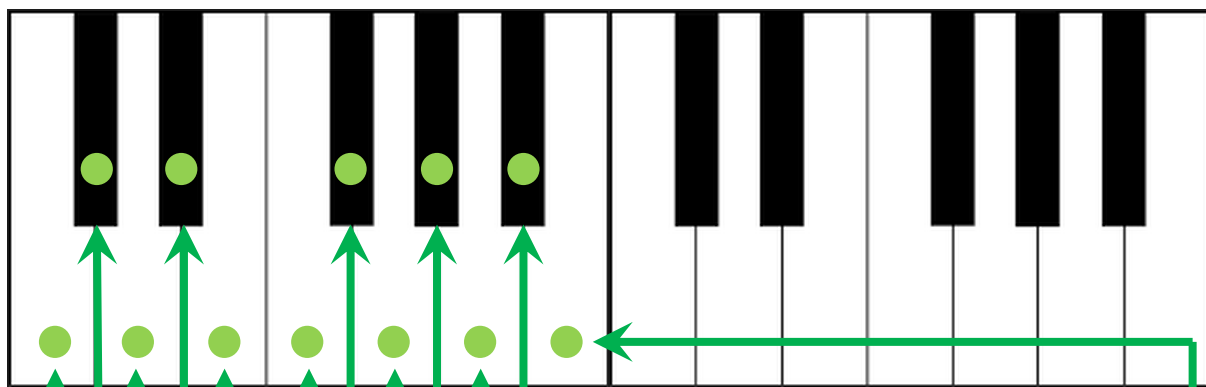
\*\* In the example, the structure of C minor natural is shown

*Nomenclatura más completa*  
*More complete nomenclature*

Medios Tonos o Semitonos  
Half Tones or Semitones



Distancia entre notas  
Distance between notes



Nota tónica /  
Tonic Note

Segunda  
mayor /  
Major  
second

Tercera  
mayor /  
Major  
third

Cuarta  
aumentada /  
Augmented  
fourth

Sexta  
menor /  
Minor  
sixth

Séptima  
menor /  
Minor  
seventh

Segunda  
menor /  
Minor  
second

Tercera  
menor /  
Minor  
third

Cuarta  
justa /  
Perfect  
fourth

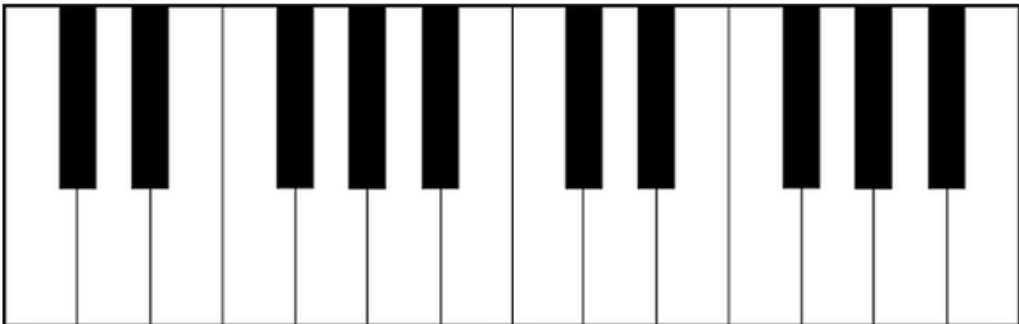
Quinta  
justa /  
Perfect  
fifth

Sexta  
mayor /  
Major  
sixth

Séptima  
mayor /  
Major  
seventh

## Capítulo 2

## Chapter 2



**El Capítulo 2** busca clarificar las diversas tonalidades y sus variantes.

Para este propósito, se combina el enfoque de “intervalos” con un enfoque “posicional” que facilita la comprensión del tema.

Tomando como punto de partida la tonalidad de Do Mayor, de ella se derivan todas las demás tonalidades mayores, menores y sus diferentes variantes mediante cambios posicionales.

Al dominar todas las tonalidades y sus variantes, el posterior análisis de la partitura se facilita significativamente.

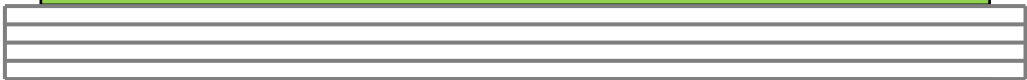
**Chapter 2** seeks to clarify the different keys and their variants.

For this purpose, the “interval” approach is combined with a “positional” approach that makes the subject easier to understand.

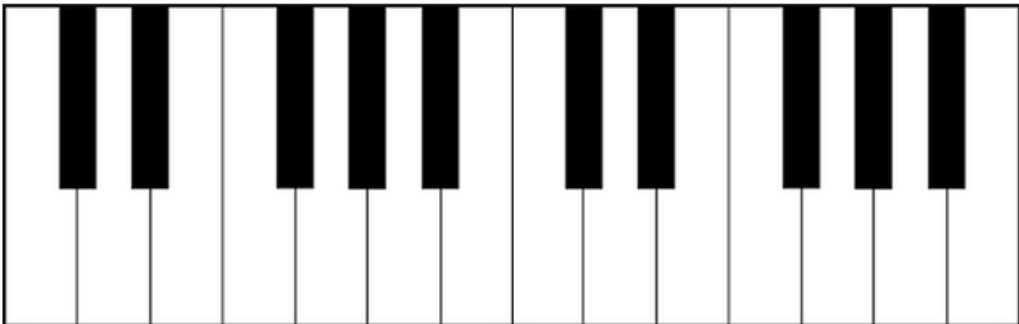
Taking as a starting point the key of C Major, all other major keys, minor keys and their different variants are derived from it through positional changes.

By mastering all the keys and their variants, the subsequent analysis of the score is significantly facilitated.

**2.1 Grados de la escala Mayor  
/ Modos de las escalas**



**2.1 Degrees of the Major scale  
/ Modes of the scales**



**En el Capítulo 2** los casos están ejemplificados con la tonalidad de Do.

En Capítulos posteriores se derivarán las demás tonalidades.

La tríada de la tonalidad mayor se forma con las posiciones 1, 3 y 5 de la escala.

La octava de la tonalidad mayor se forma con las posiciones 1 y 8 de la escala.

El acorde de octava se forma con las posiciones 1, 3, 5 y 8.

**In Chapter 2** the cases are exemplified with the key of C.

In later Chapters the other keys will be derived.

The triad of the major key is formed with positions 1, 3 and 5 of the scale.

The octave of the major key is formed with positions 1 and 8 of the scale.

The octave chord is formed with positions 1. 3. 5 and 8.

**Los Grados** de una escala están definidos por la posición que ocupa cada nota en la escala. Desde la primera hasta la séptima posiciones, Se denominan con los números romanos I, II, III, IV, V, VI, VII.

**The Degrees** of a scale are defined by the position that each note occupies in the scale. From the first to the seventh positions. They are labelled by the Roman numerals I, II, III, IV, V, VI, VII.

**Los Modos** son variantes de la escala que producen diferentes sensaciones sonoras. Se denominan con nombres griegos.

**The Modes** are variants of the scale that produce different sound sensations. They are called by Greek names.

---

**Los esquemas siguientes** muestran la derivación de las diferentes variantes de las escalas a partir de la posición fundamental de la tonalidad mayor y su tríada.

Se pueden trasladar al piano como acordes, como arpeggios, en las diferentes octavas, con la mano derecha, con la mano izquierda, con ambas manos, como acordes o arpeggios extendidos, a diferentes velocidades, con diferentes intensidades, en *crescendo*, en *decrescendo*, en forma ascendente y descendente, Etc.

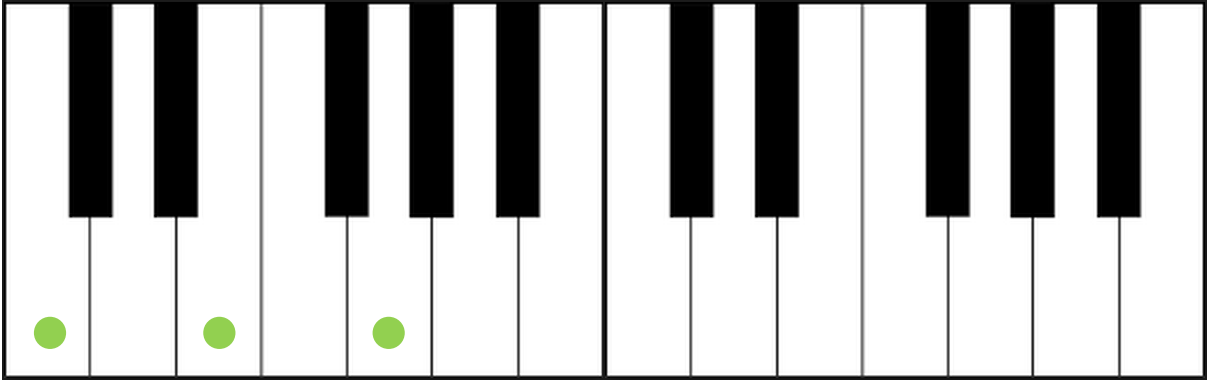
Cada variante tiene diferente sonoridad.

**The following diagrams** show the derivation of the different scale variants from the fundamental position of the major key and its triad.

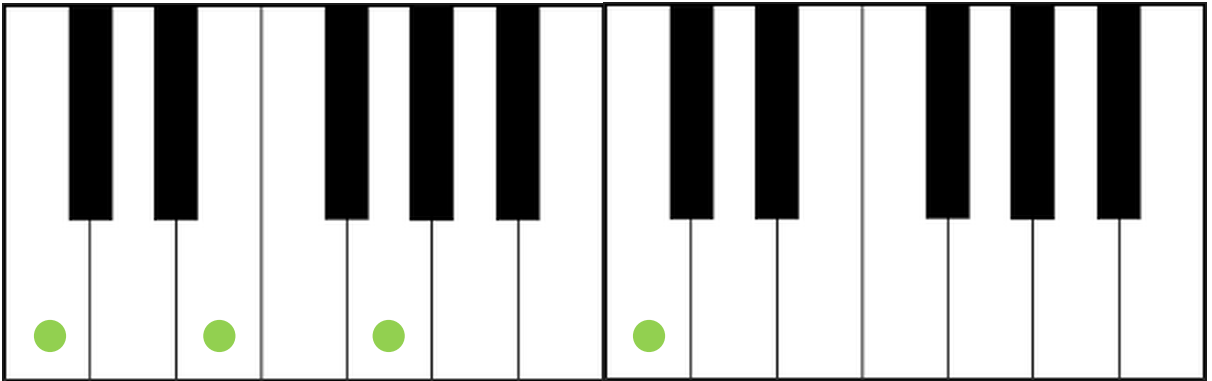
They can be transferred to the piano, play them as chords, as arpeggios, in the different octaves, with the right hand, with the left hand, with both hands, as extended chords or arpeggios, at different speeds, with different intensities , in *crescendo*, in *decrescendo*, ascending, descending, Etc.

Each variant has a different sonority.

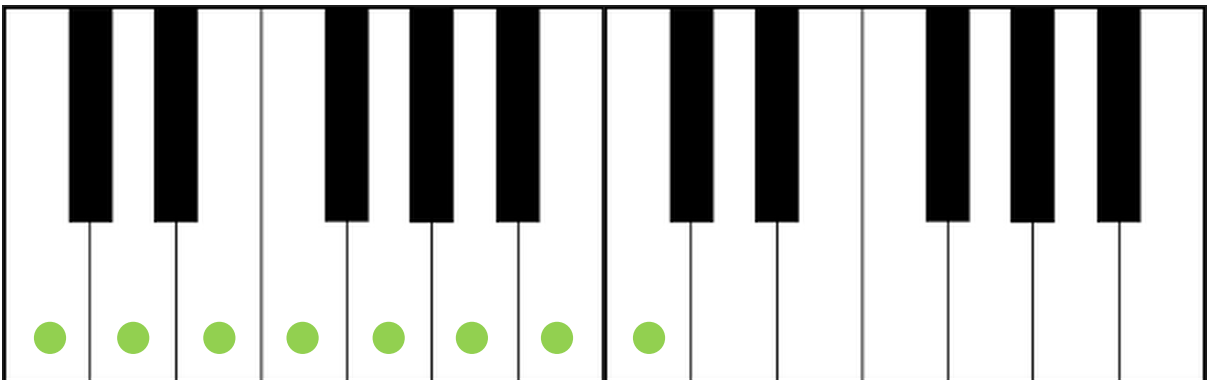
*Tríada de Do Mayor – Grado I = DoM<sub>I</sub> = Do,  
C Major Triad – Degree I = CM<sub>I</sub> = C<sub>I</sub>*



*Acorde de octava de Do Mayor – Grado I = DoM<sub>I</sub> = Do,  
C Major Octave chord – Degree I = CM<sub>I</sub> = C<sub>I</sub>*



*Modo Jónico de la escala de Do  
Ionian Mode of the C scale*





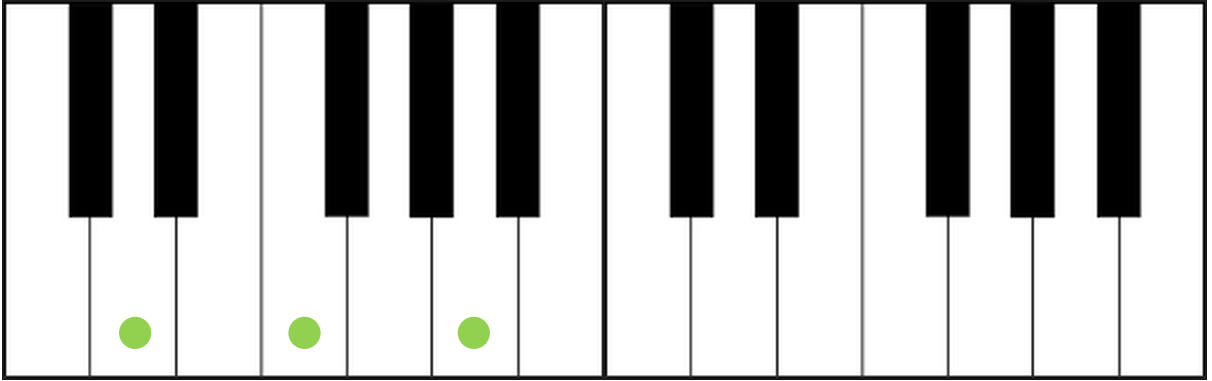
# Mapa 2.1b / Grado II (Modo Dórico)

## Map 2.1b / Degree II (Dorian Mode)

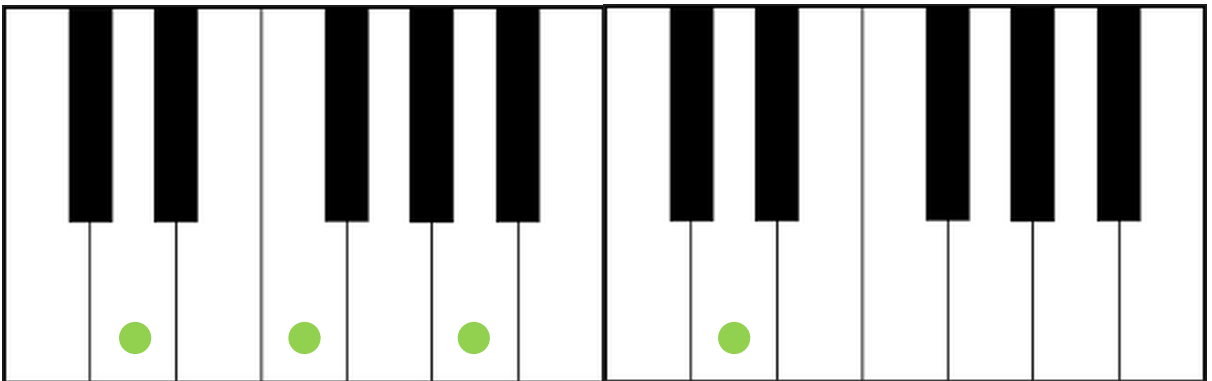
V.240115.17

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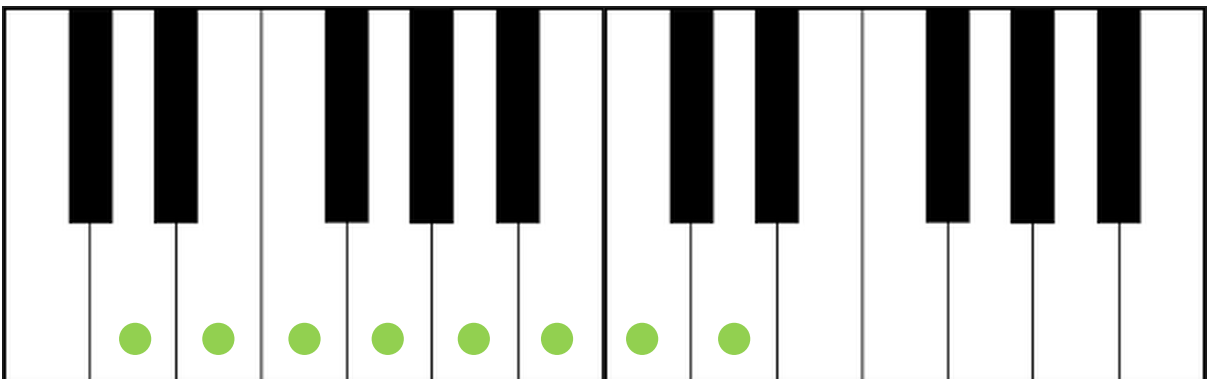
*Tríada de Do Mayor – Grado II = DoM<sub>II</sub> = Do<sub>II</sub>*  
*C Major Triad – Degree II = CM<sub>II</sub> = C<sub>II</sub>*



*Acorde de octava de Do Mayor – Grado II = DoM<sub>II</sub> = Do<sub>II</sub>*  
*C Major Octave chord – Degree II = CM<sub>II</sub> = C<sub>II</sub>*



*Modo Dórico de la escala de Re*  
*Dorian Mode of the D scale*

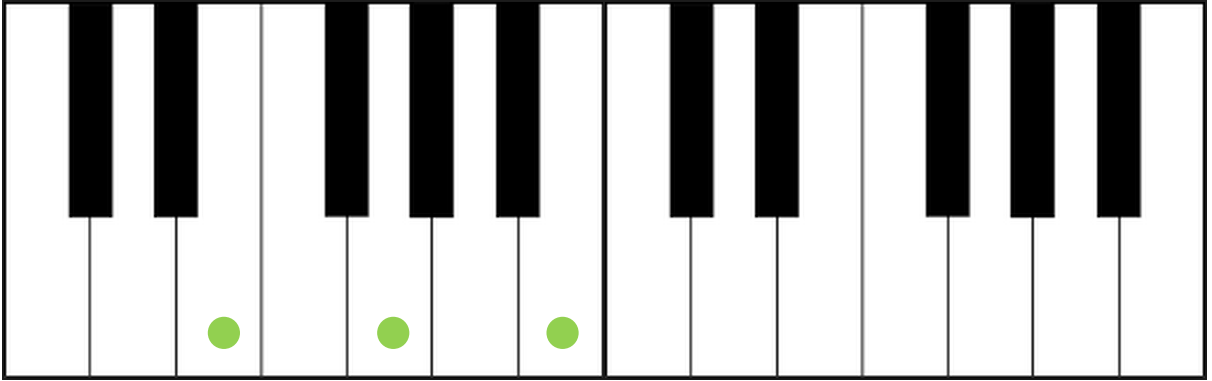


Mapa 2.1c / Grado III (Modo Frigio)  
Map 2.1c / Degree III (Phrygian Mode)

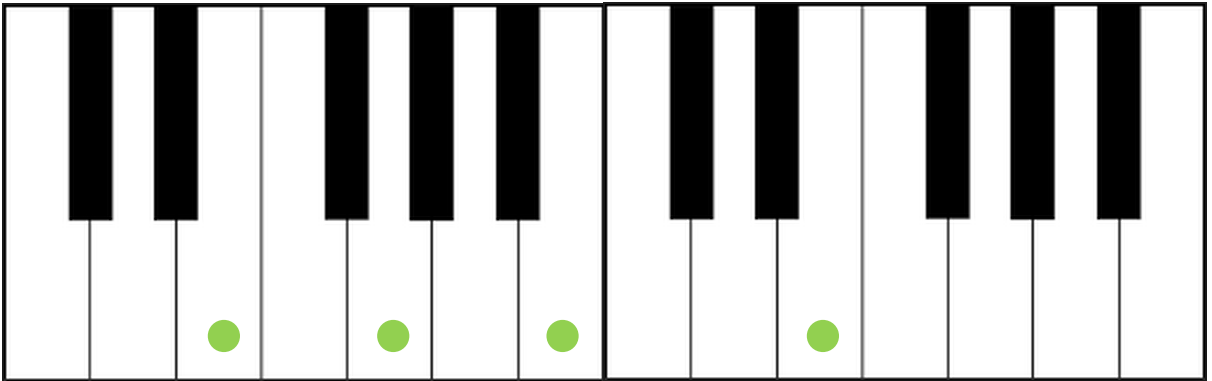
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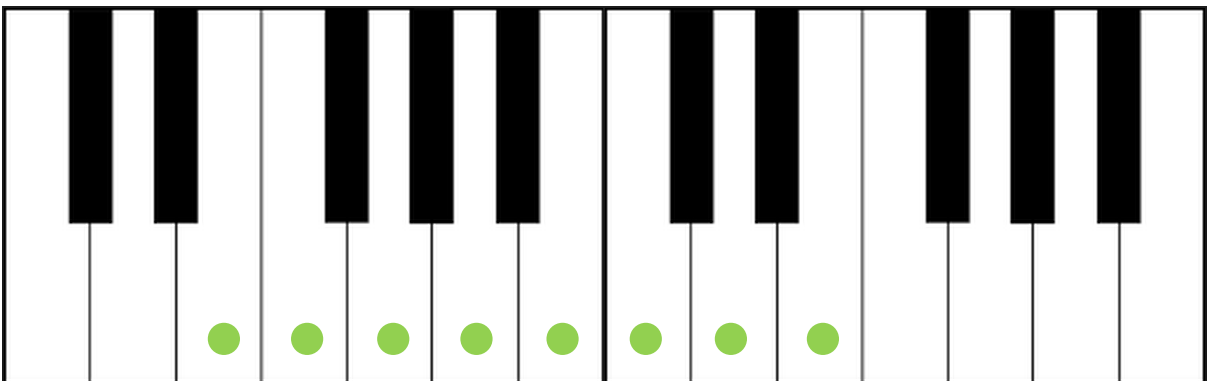
*Tríada de Do Mayor – Grado III = DoM<sub>III</sub> = Do<sub>III</sub>*  
*C Major Triad – Degree III = CM<sub>III</sub> = C<sub>III</sub>*



*Acorde de octava de Do Mayor – Grado III = DoM<sub>III</sub> = Do<sub>III</sub>*  
*C Major Octave chord – Degree III = CM<sub>III</sub> = C<sub>III</sub>*



*Modo Frigio de la escala de Mi*  
*Phrygian Mode of the E scale*

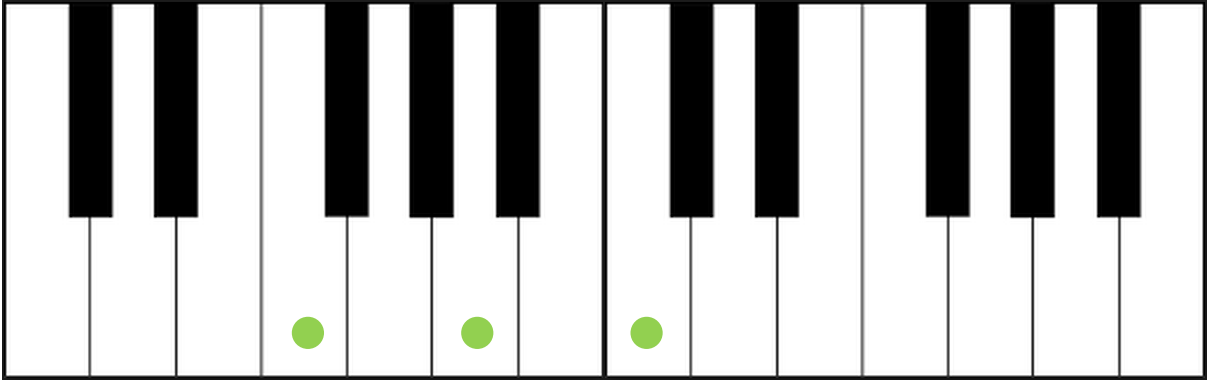


Mapa 2.1d / Grado IV (Modo Lidio)  
Map 2.1d / Degree IV (Lydian Mode)

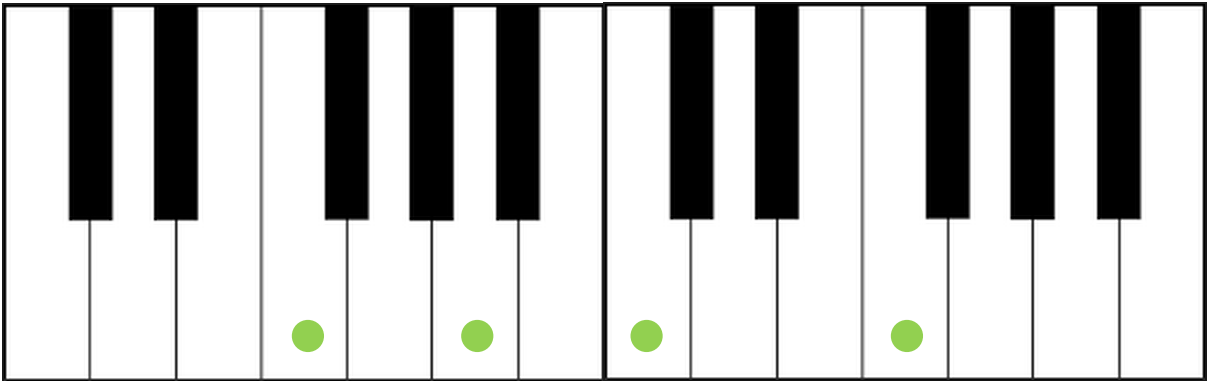
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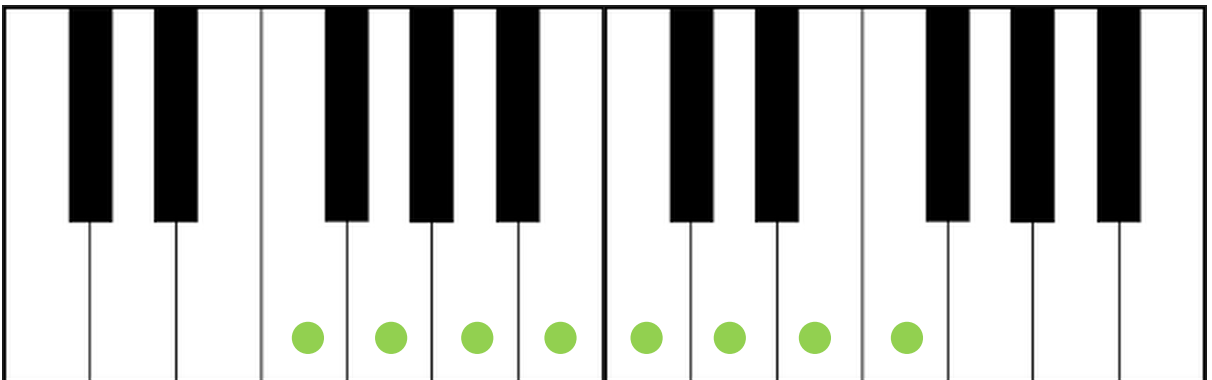
*Tríada de Do Mayor – Grado IV = DoM<sub>IV</sub> = Do<sub>IV</sub>*  
*C Major Triad – Degree IV = CM<sub>IV</sub> = C<sub>IV</sub>*



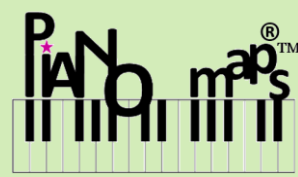
*Acorde de octava de Do Mayor – Grado IV = DoM<sub>IV</sub> = Do<sub>IV</sub>*  
*C Major Octave chord – Degree IV = CM<sub>IV</sub> = C<sub>IV</sub>*



*Modo Lidio de la escala de Fa*  
*Lydian Mode of the F scale*



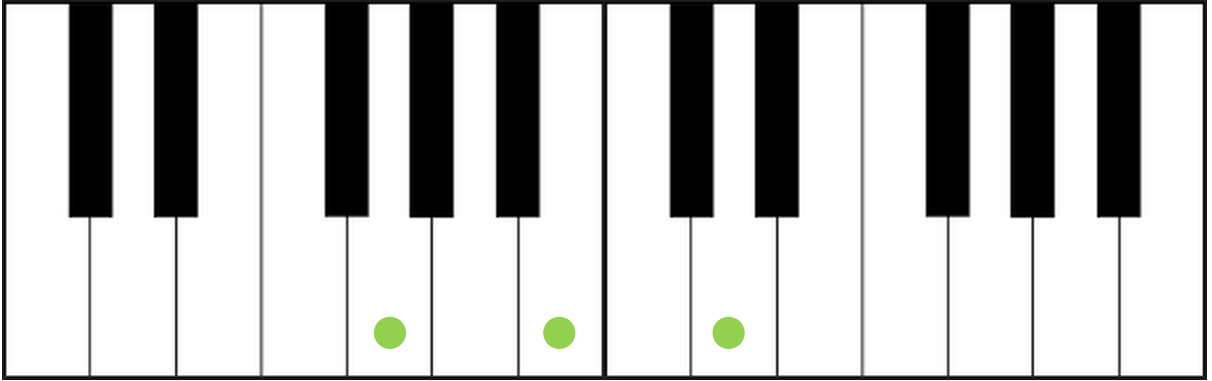
Mapa 2.1e / Grado V (Modo Mixolidio)  
Map 2.1e / Degree V (Mixolydian Mode)



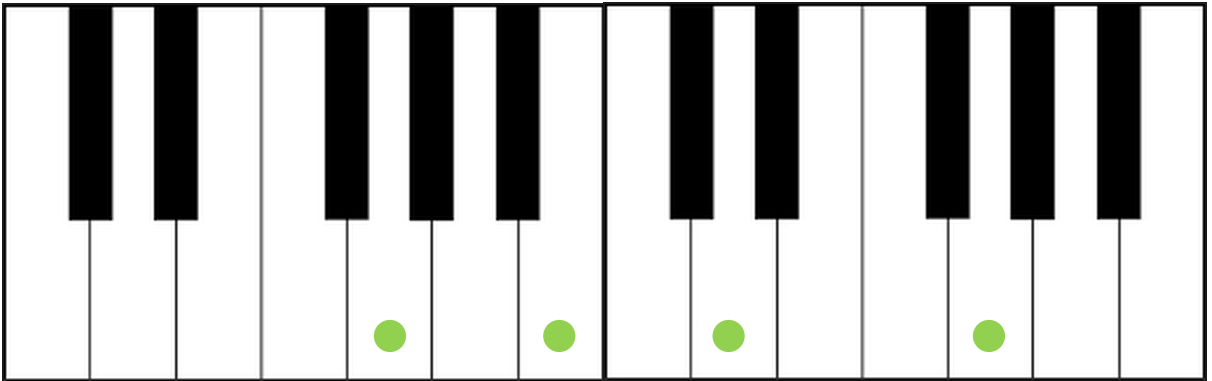
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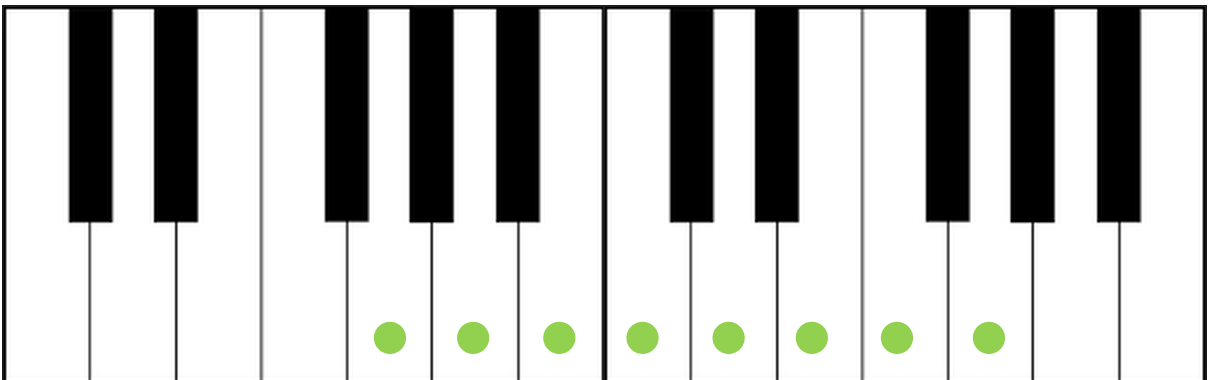
*Tríada de Do Mayor – Grado V = DoM<sub>V</sub> = Do<sub>V</sub>*  
*C Major Triad – Degree V = CM<sub>V</sub> = C<sub>V</sub>*



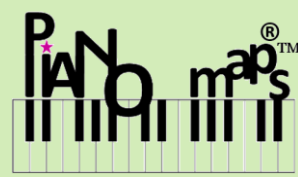
*Acorde de octava de Do Mayor – Grado V = DoM<sub>V</sub> = Do<sub>V</sub>*  
*C Major Octave chord – Degree V = CM<sub>V</sub> = C<sub>V</sub>*



*Modo Mixolidio de la escala de Sol*  
*Mixolydian Mode of the G scale*



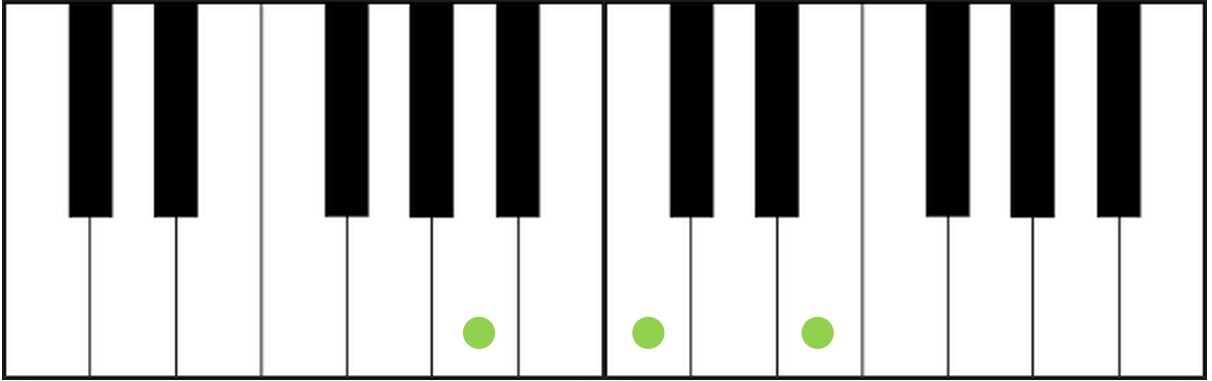
Mapa 2.1f / Grado VI (Modo Eólico)  
Map 2.1f / Degree VI (Aeolian Mode)



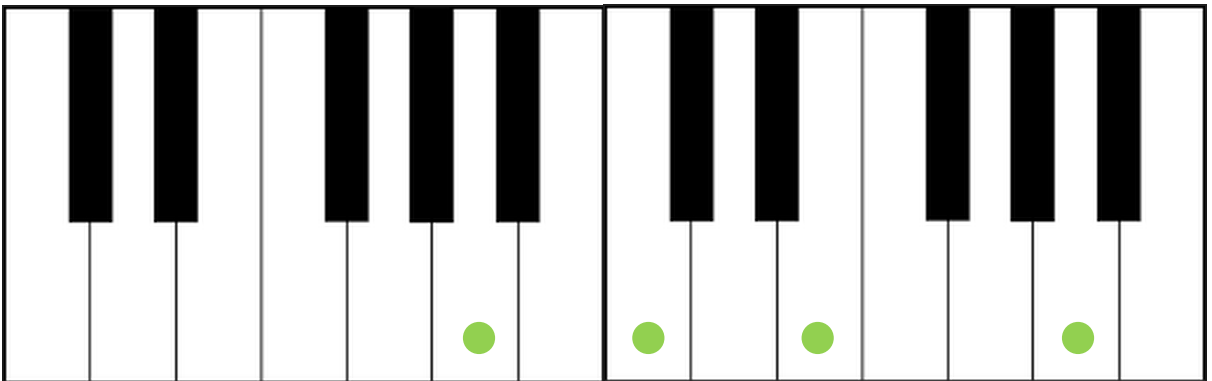
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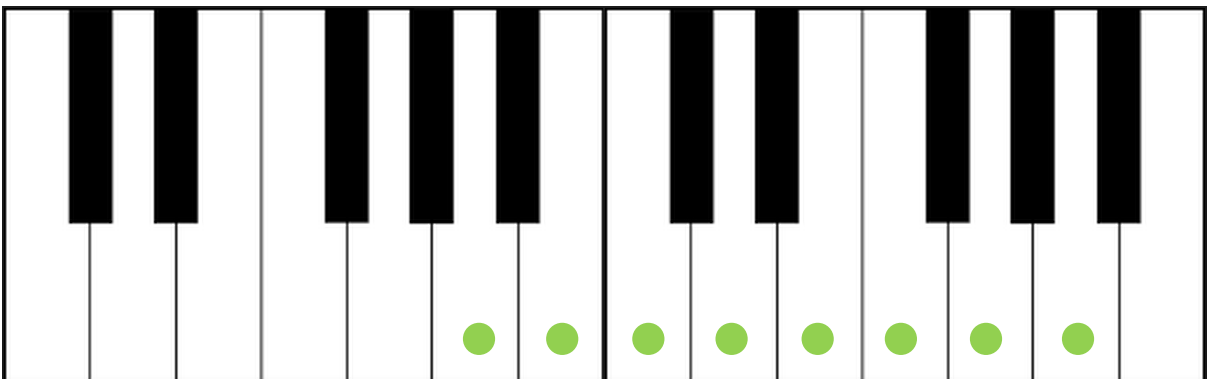
*Tríada de Do Mayor – Grado VI = DoM<sub>VI</sub> = Do<sub>VI</sub>*  
*C Major Triad – Degree VI = CM<sub>VI</sub> = C<sub>VI</sub>*



*Acorde de octava de Do Mayor – Grado VI = DoM<sub>VI</sub> = Do<sub>VI</sub>*  
*C Major Octave chord – Degree VI = CM<sub>VI</sub> = C<sub>VI</sub>*



*Modo Eólico de la escala de La*  
*Aeolian Mode of the A scale*

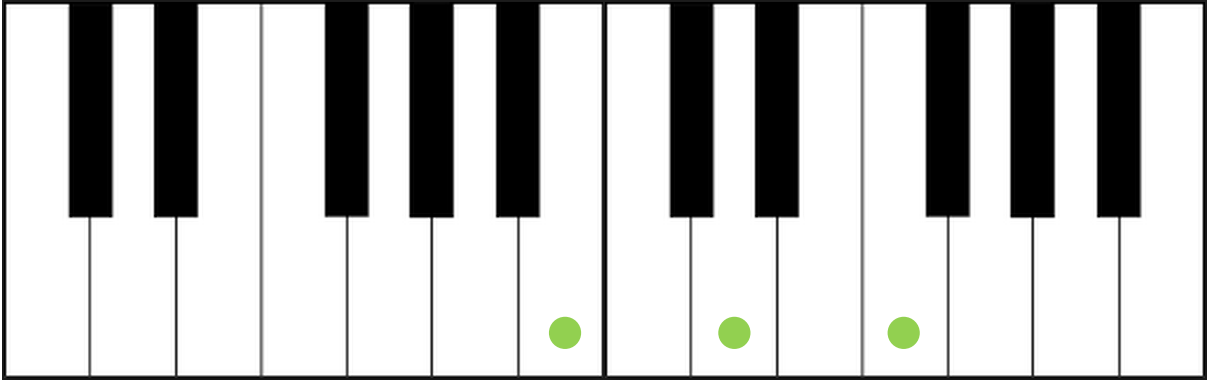


Mapa 2.1g / Grado VII (Modo Locrio)  
Map 2.1g / Degree VII (Locrian Mode)

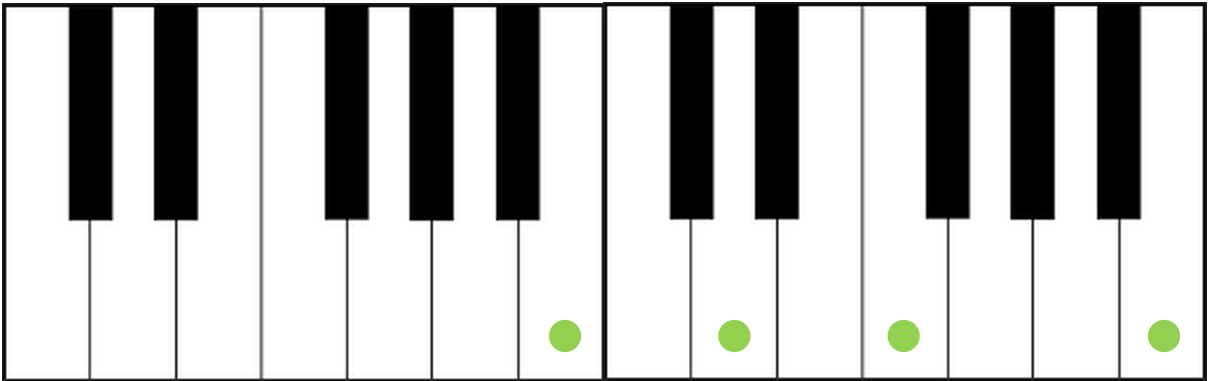
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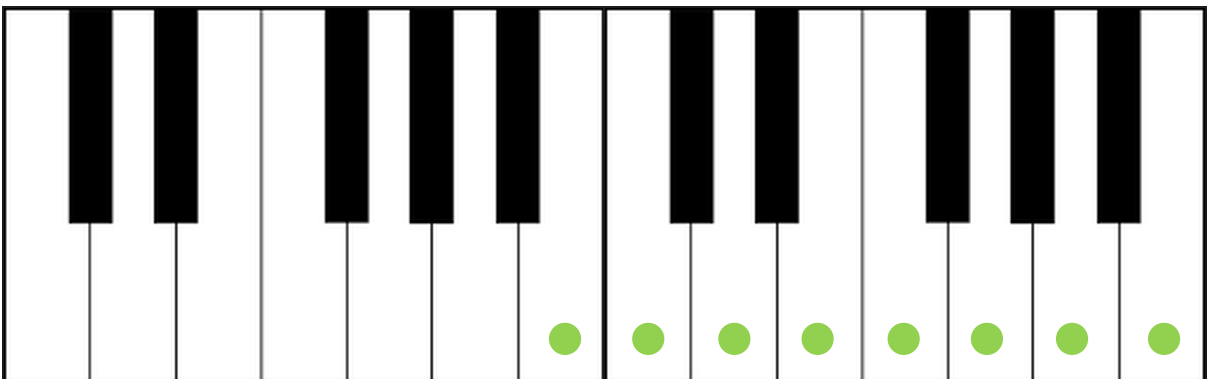
*Tríada de Do Mayor – Grado VII = DoM<sub>VII</sub> = Do<sub>VII</sub>*  
*C Major Triad – Degree VII = CM<sub>VII</sub> = C<sub>VII</sub>*



*Acorde de octava de Do Mayor – Grado VII = DoM<sub>VII</sub> = Do<sub>VII</sub>*  
*C Major Octave chord – Degree VII = CM<sub>VII</sub> = C<sub>VII</sub>*

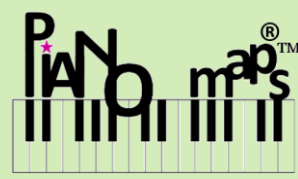


*Modo Eólico de la escala de Si*  
*Locrian Mode of the B scale*



# Mapa 2.1h / Modos de la escala de Do

## Map 2.1h / Modes of C scale



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Cada nota es origen de 7 modos. Aquí se muestran los siete modos que tienen su origen en Do.

Each note is the origin of 7 modes. Here are the seven modes that have their origin in C.

	Do Locrio / C Locrian
	Do Eólico / C Aeolian
	Do Mixolidio / C Mixolydian
	Do Lidio / C Lydian
	Do Frigio / C Phrygian
	Do Dórico / C Dorian
	Do Jónico / C Ionian

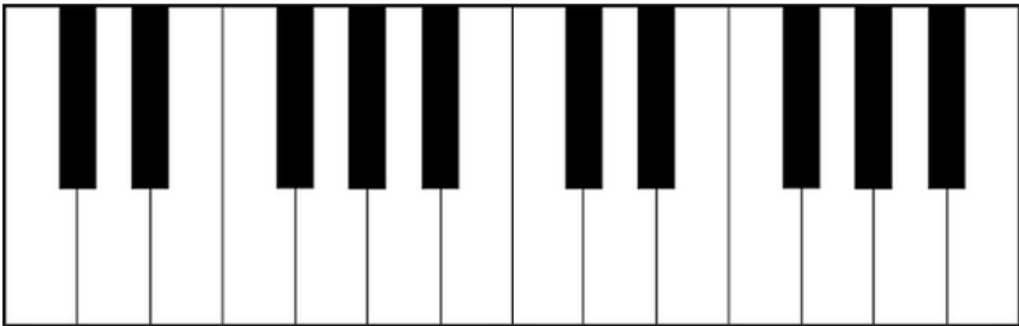
**2.2 Grados de 7<sup>a</sup>**

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**2.2 Degrees of 7<sup>th</sup>**



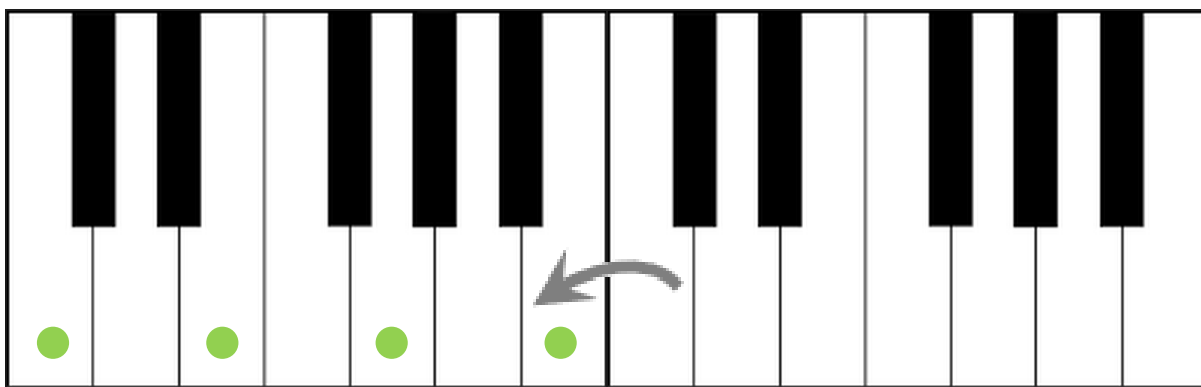


En el **Grado I** de una tonalidad mayor, la 7ª mayor se forma disminuyendo la octava un semitono.

In **Degree I** of a major key, the 7<sup>th</sup> major is formed by decreasing by one semitone the octave.

*Do 7 mayor = Do(maj7) = Do maj7 = Do Δ*

*C7 major = Cmaj7 = CΔ*

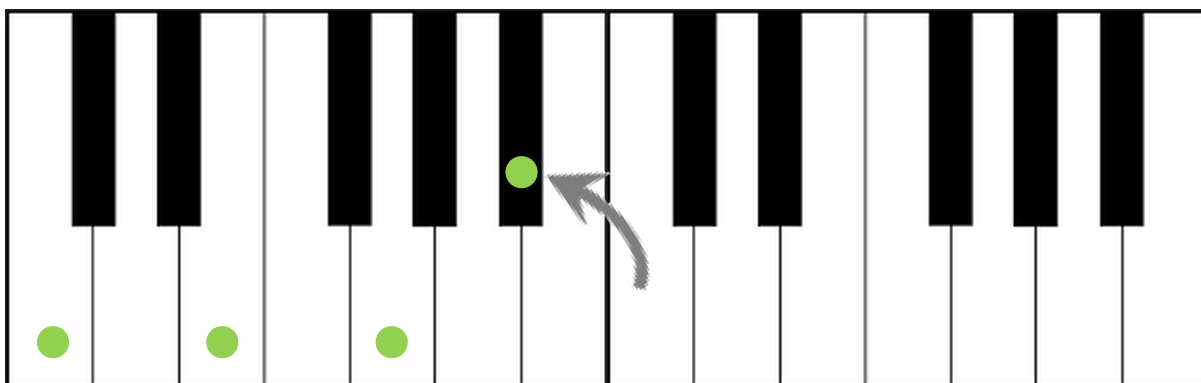


En el **Grado I** de una tonalidad mayor, la 7ª (también denominada 7ª menor) se forma disminuyendo la octava dos semitonos.

In **Degree I** of a major key, the 7<sup>th</sup> (also called 7<sup>th</sup> minor) is formed by decreasing by two semitones the octave.

*Do 7 = Do(7m) = Do 7m*

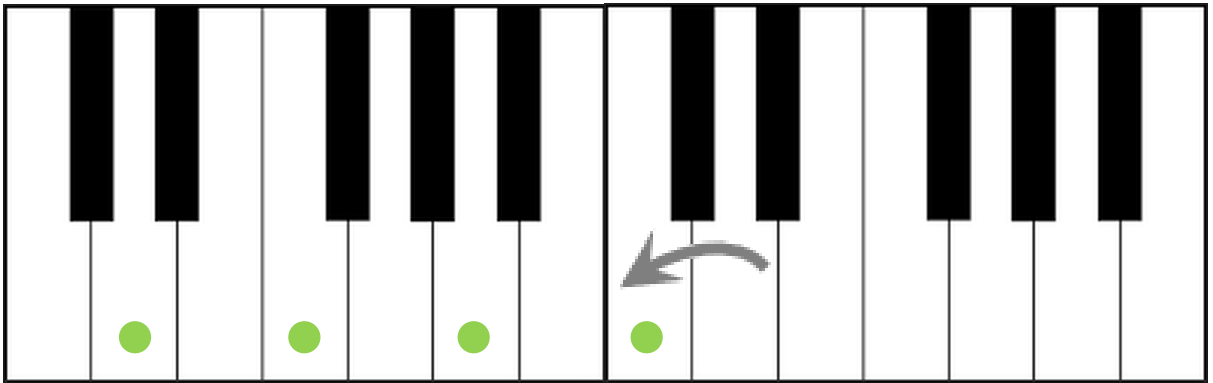
*C7 = C7m*



**En el Grado II** de una tonalidad, la 7ª se forma disminuyendo su octava dos semitonos.

**In Degree II** of a key, the 7<sup>th</sup> is formed by decreasing by two semitones its octave.

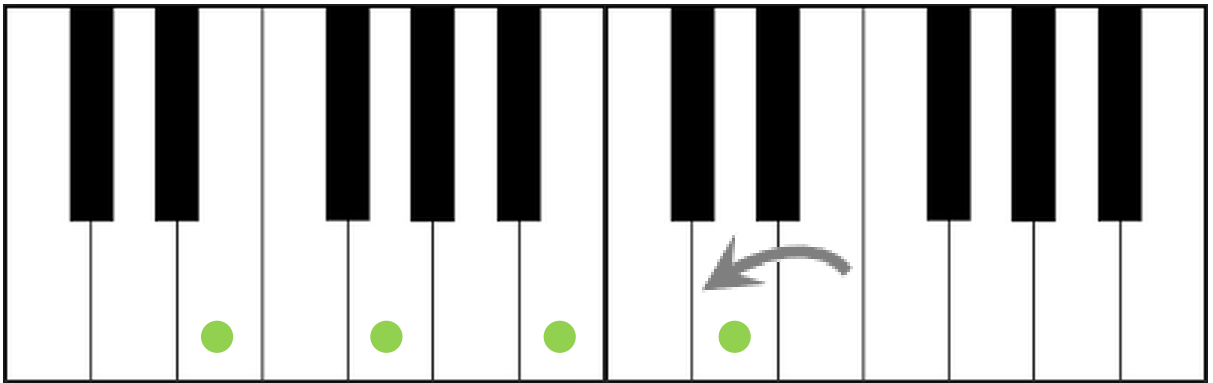
*Do<sub>II</sub> 7*  
*C<sub>II</sub> 7*



**En el Grado III** de una tonalidad, la 7ª se forma disminuyendo su octava dos semitonos.

**In Degree III** of a key, the 7<sup>th</sup> is formed by decreasing by two semitones its octave.

*Do<sub>III</sub> 7*  
*C<sub>III</sub> 7*

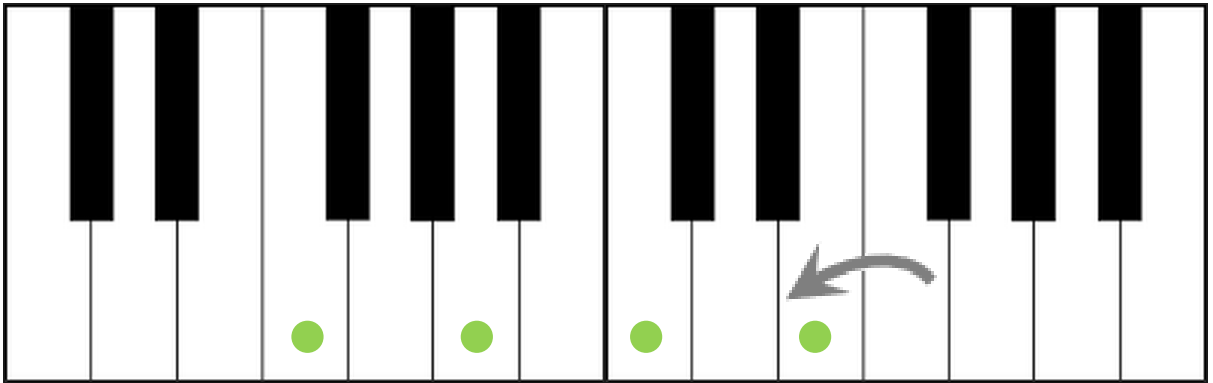


**En el Grado IV** de una tonalidad, la 7ª se forma disminuyendo su octava un semitono.

**In Degree IV** of a key, the 7<sup>th</sup> is formed by decreasing by one semitone its octave.

*Do<sub>IV</sub> 7*

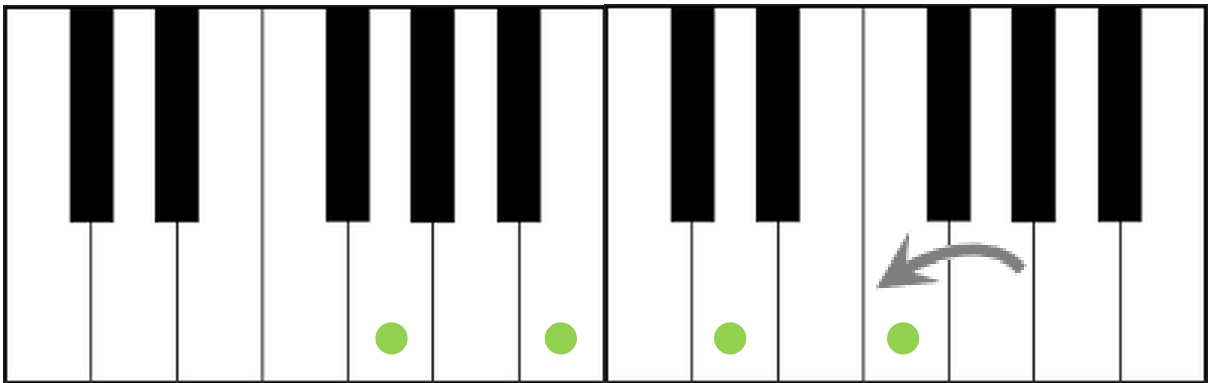
*C<sub>IV</sub> 7*



**En el Grado V** de una tonalidad, la 7ª se forma disminuyendo su octava dos semitonos.

**In Degree V** of a key, the 7<sup>th</sup> is formed by decreasing by two semitones its octave.

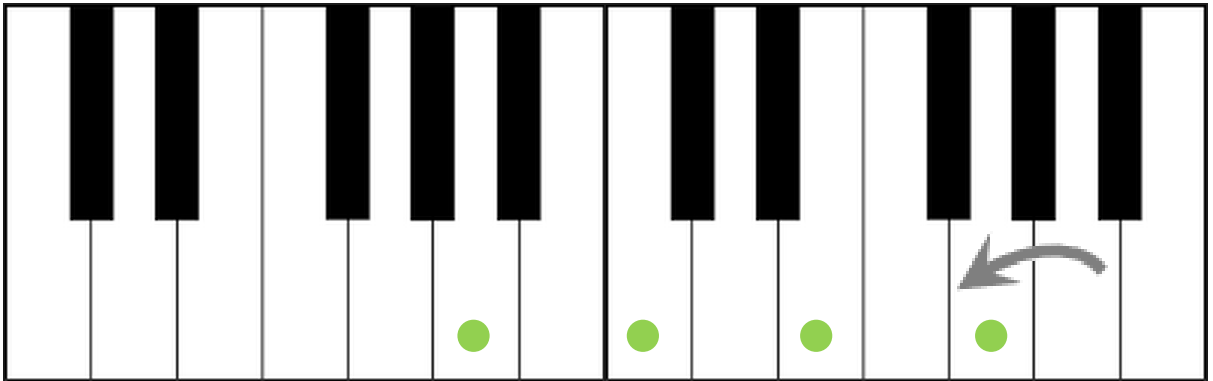
*Do<sub>v</sub>7*  
*C<sub>v</sub>7*



**En el Grado VI** de una tonalidad, la 7<sup>a</sup> se forma disminuyendo su octava dos semitonos.

**In Degree VI** of a key, the 7<sup>th</sup> is formed by decreasing by two semitones its octave.

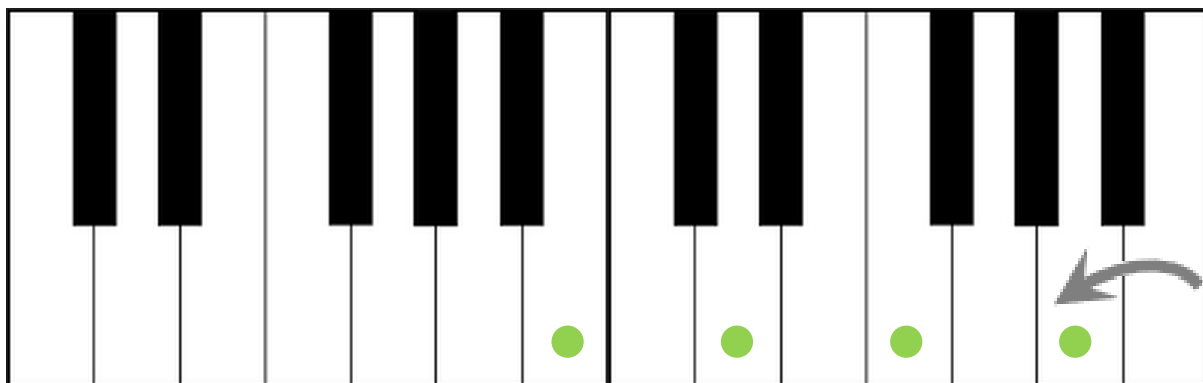
*Do<sub>VI</sub> 7*  
*C<sub>VI</sub> 7*



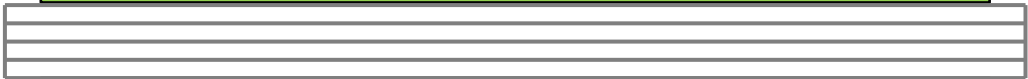
**En el Grado VII** de una tonalidad, la 7ª se forma disminuyendo su octava dos semitonos.

**In Degree VII** of a key, the 7<sup>th</sup> is formed by decreasing by two semitones its octave.

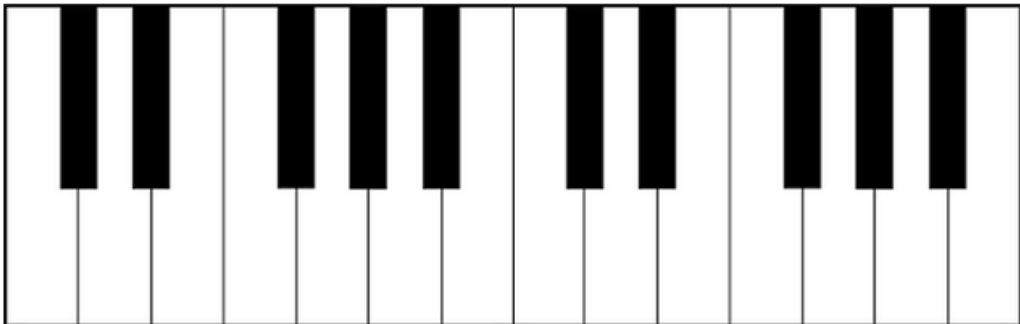
*Do<sub>VII</sub> 7*  
*C<sub>VII</sub> 7*



## 2.3 Tonalidad Menor



## 2.3 Minor Key



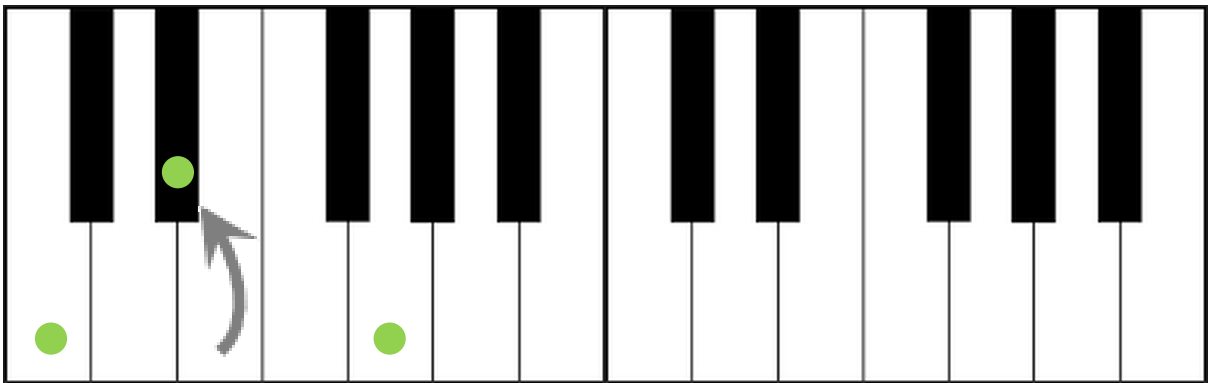


**La tríada** y el acorde de octava de la tonalidad menor se derivan de la mayor, disminuyendo medio tono la posición 3.

**The minor** key triad and the octave chord are derived from the major, decreasing by half tone the position 3.

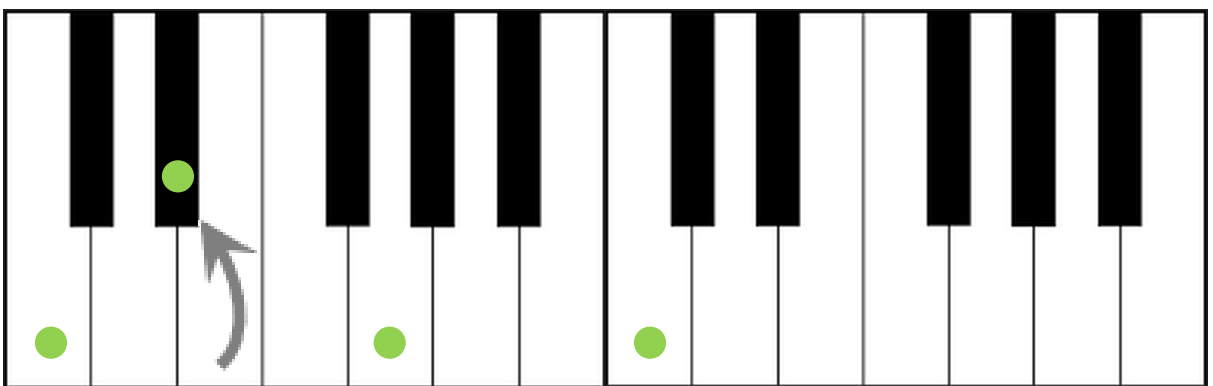
*Tríada de Do menor = Do m = Dom*

*C minor Triad = Cm*



*Octava de Do menor = Dom*

*C minor Octave = Cm*



C

E $\flat$

G

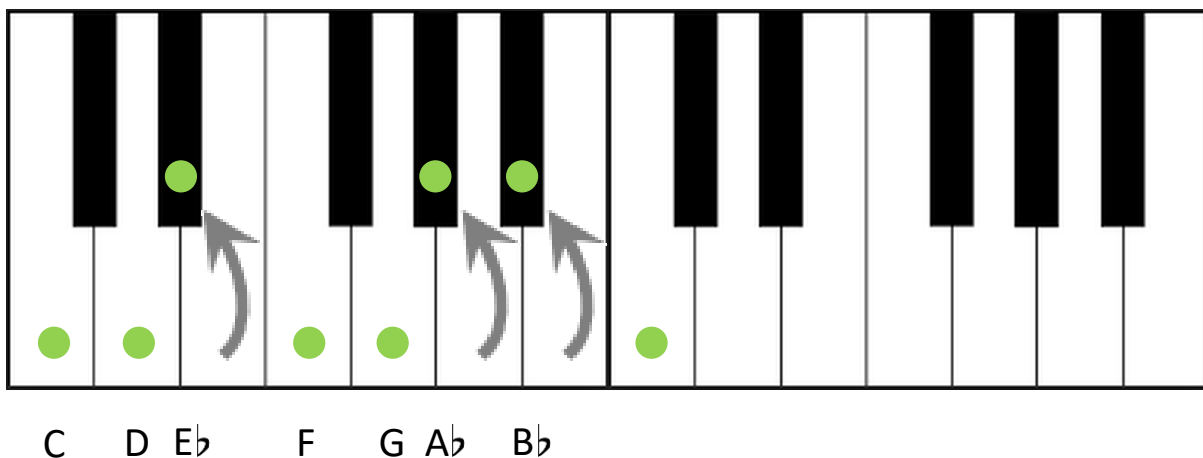
C

**La escala menor natural** se deriva del mayor, disminuyendo las posiciones 3, 6 y 7 medio tono.

**The natural minor scale** is derived from the major, decreasing by half tone the positions 3, 6 and 7.

*Escala de Do menor natural = Do m = Dom*

*C natural minor scale = Cm*



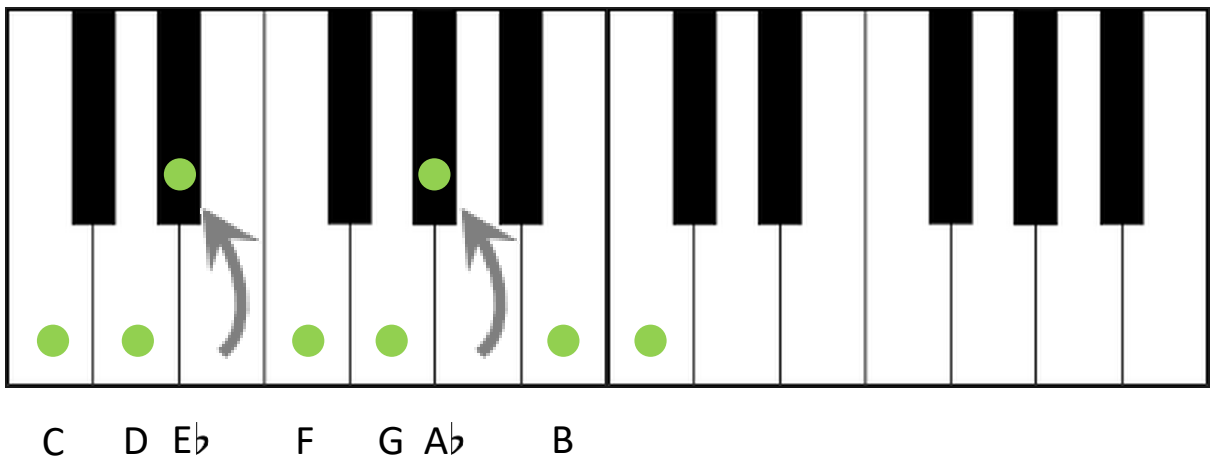
Existen tres escalas menores: Natural, Armónica y Melódica

There are three minor scales: Natural, Harmonic and Melodic

La **escala menor armónica** se deriva de la mayor, disminuyendo las posiciones 3 y 6 medio tono.

The **harmonic minor scale** is derived from the major, decreasing by half tone the positions 3 and 6.

*Escala de Do menor armónica*  
*C harmonic minor scale*



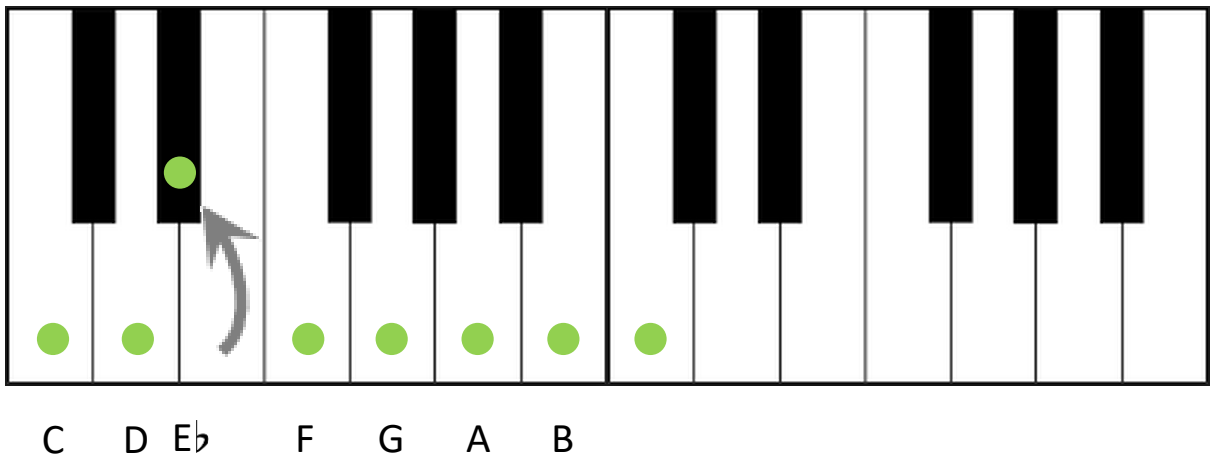
Existen tres escalas menores: Natural, Armónica y Melódica

There are three minor scales: Natural, Harmonic and Melodic

**La escala menor melódica** se deriva de la mayor, disminuyendo la posición 3 medio tono.

**The melodic minor scale** is derived from the major, decreasing by half tone the position 3.

*Escala de Do menor melódica*  
*C melodic minor scale*



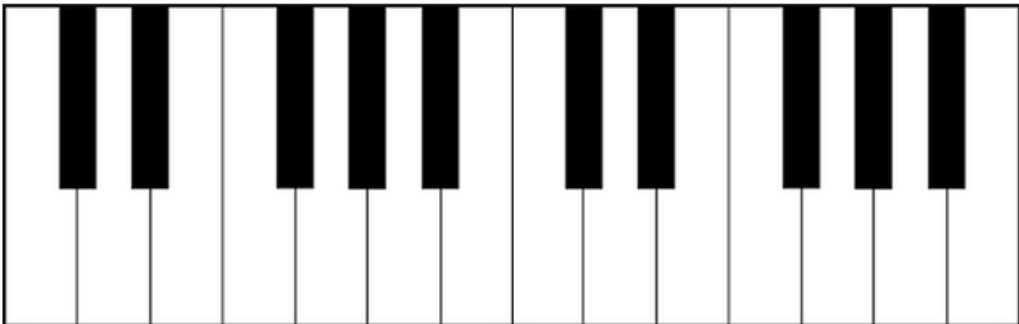
Usualmente la escala menor melódica asciende como se muestra en el esquema, y desciende como la escala menor natural.

Usually the melodic minor scale ascends as shown in the scheme, and descends as the natural minor scale.

**2.4 Tonalidad menor 7<sup>a</sup>**



**2.4 Minor 7<sup>th</sup> Key**

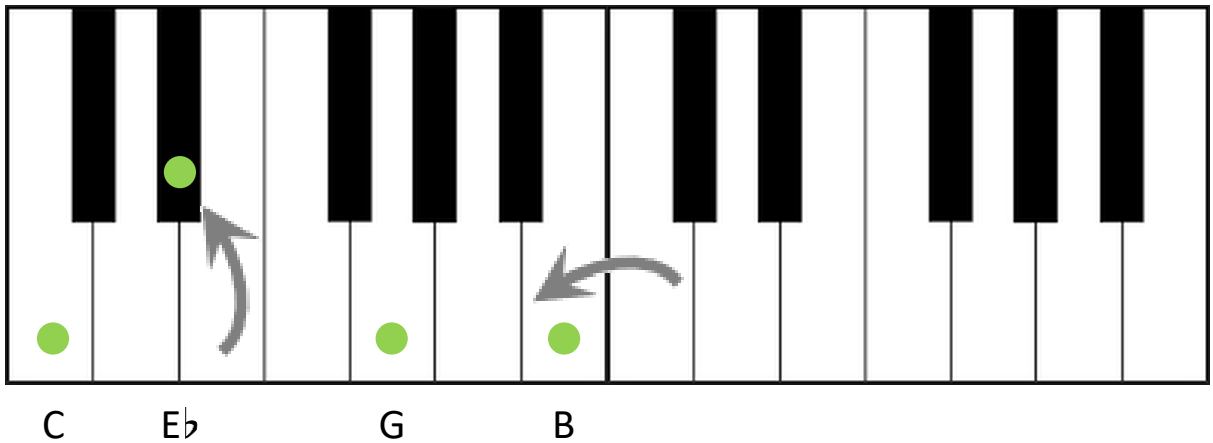


**En el Grado I** de la tonalidad menor, la 7ª mayor se forma disminuyendo la octava un semitono.

**In Degree I** of the minor key, the 7<sup>th</sup> major is formed by decreasing by one semitone the octave.

*Do menor 7 mayor = Dom maj7 = DomΔ*

*C minor 7 major = Cm maj7 = CmΔ*

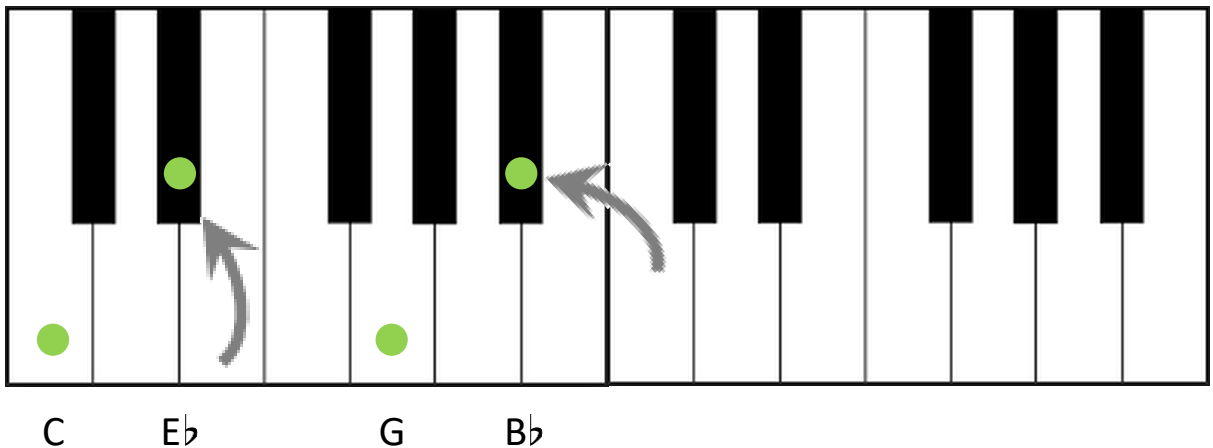


**En el Grado I** de la tonalidad menor, la 7ª (también denominada 7ª menor) se forma disminuyendo la octava dos semitonos.

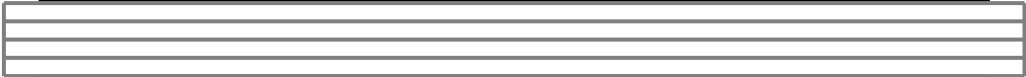
**In Degree I** of the minor key, the 7<sup>th</sup> (also called 7<sup>th</sup> minor) is formed by decreasing by two semitones the octave.

*Do menor 7 = Dom7*

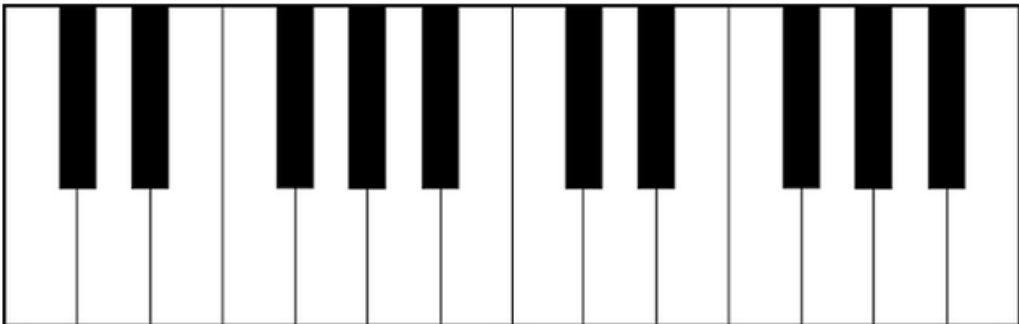
*C minor 7 = Cm7*



**2.5 Otros Acordes y Escalas**



**2.5 Other Chords and Scales**



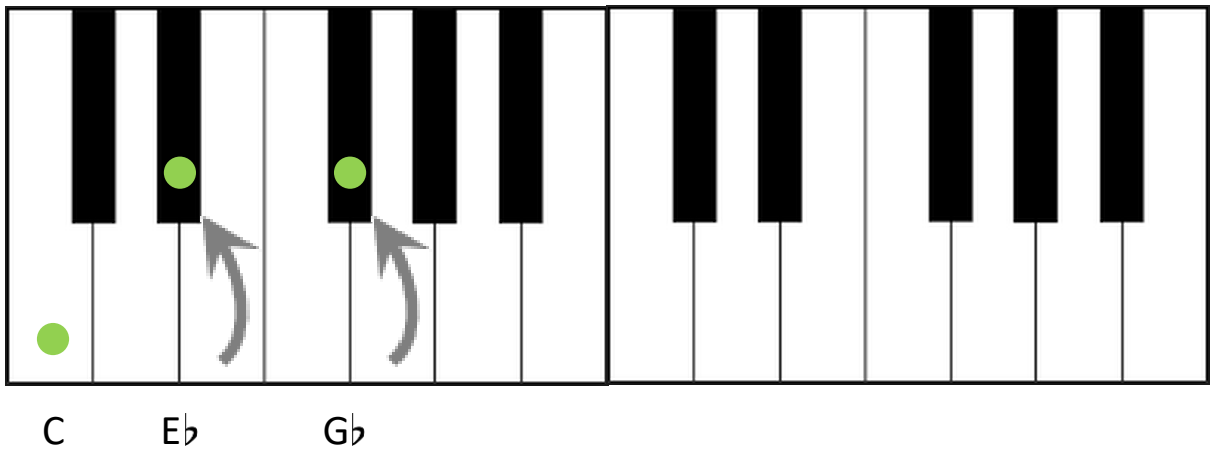


**El acorde Disminuido** se forma disminuyendo en un semitono las posiciones 3 y 5 de la tríada mayor.  
Esto equivale a disminuir en un semitono la posición 5 de la tríada menor.

**The Diminished chord** is formed by decreasing by one semitone the major triad positions 3 and 5.  
This is equivalent to decrease by one semitone the minor triad position 5.

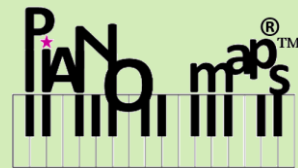
*Do Dim = Do<sup>o</sup>*

*C Dim = C<sup>o</sup>*



# Mapa 2.5b / Do Disminuido

## Map 2.5b / C Diminished



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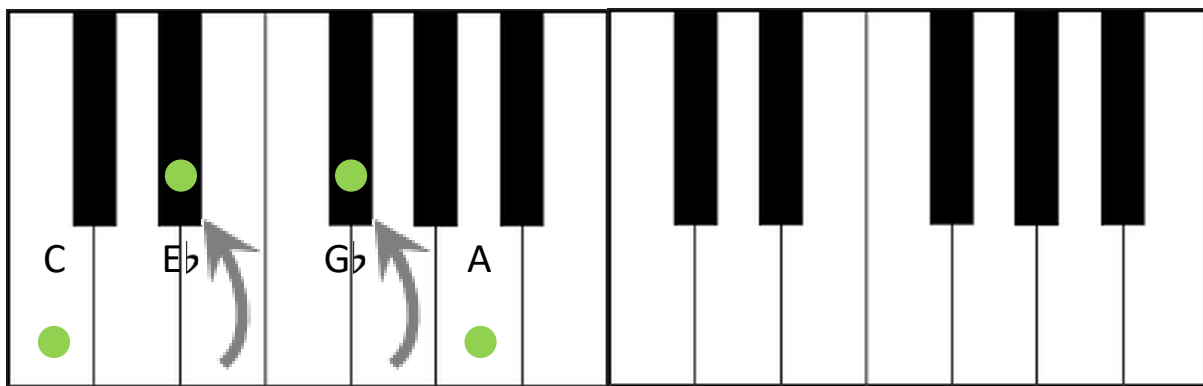
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El acorde **Disminuido** se puede complementar con la 6ª y/o la 8ª posiciones.

The **Diminished chord** can be complemented with the 6<sup>th</sup> and/or the 8<sup>th</sup> positions.

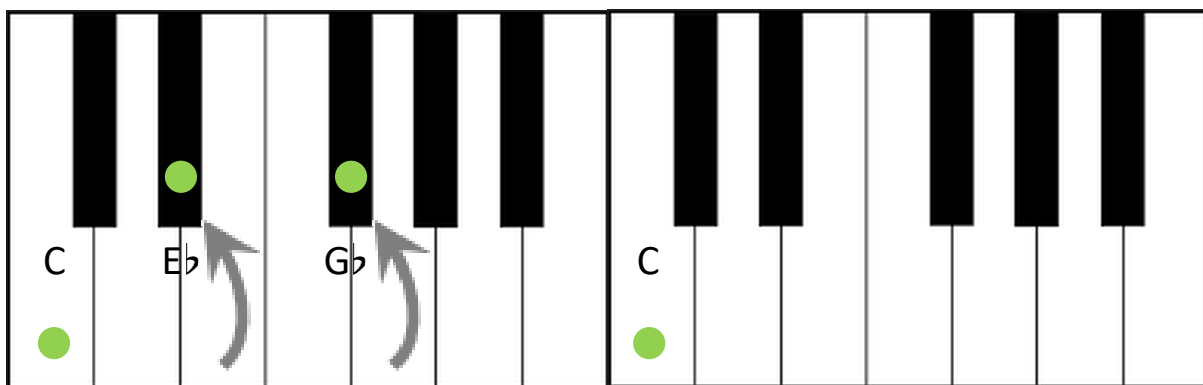
*Do Dim6 = Do °6*

*C Dim6 = C °6*



*Do Dim8 = Do °8*

*C Dim8 = C °8*

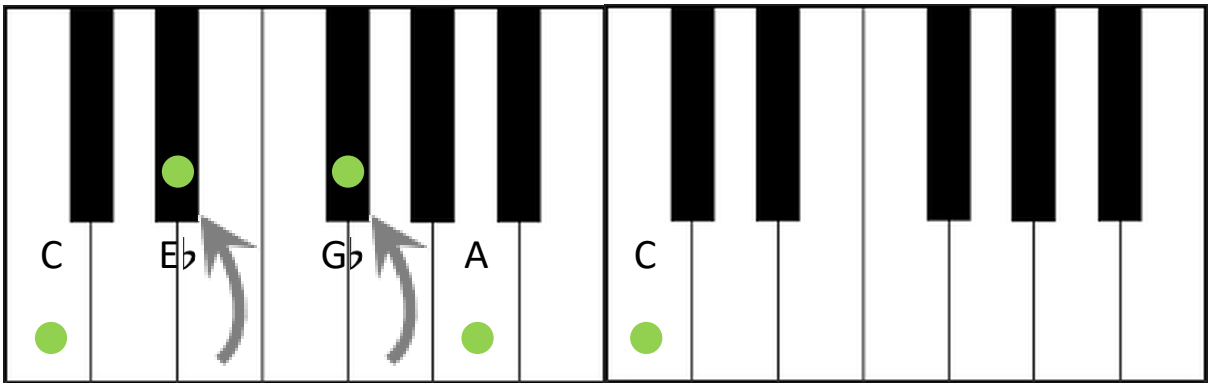


El acorde **Disminuido** se puede complementar con la 6ª y/o la 8ª posiciones.

The **Diminished chord** can be complemented with the 6<sup>th</sup> and/or the 8<sup>th</sup> positions.

*Do Dim6,8 = Do<sup>°</sup>6,8*

*C Dim6,8 = C<sup>°</sup>6,8*



El acorde **Semidisminuido** se forma complementando el acorde disminuido con la séptima bemol.

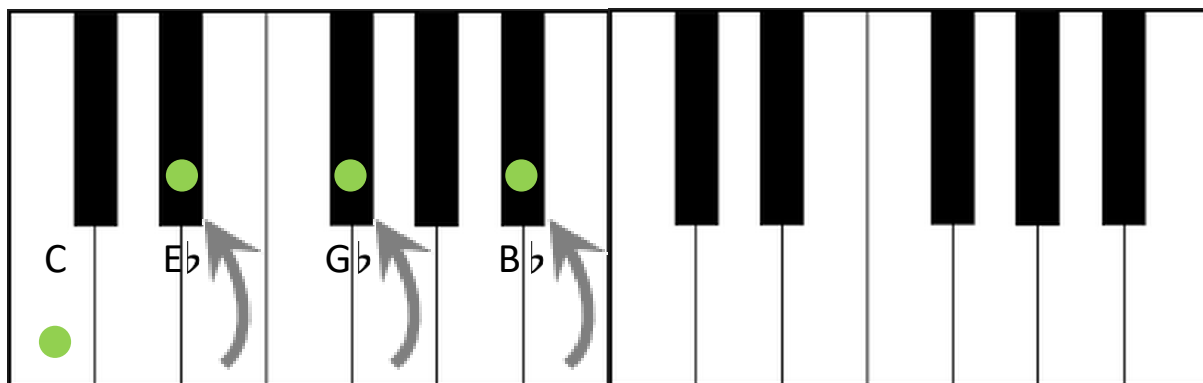
Esto equivale a disminuir en un semitono las posiciones 5 y 7 de la tríada menor.

The **Half Diminished chord** is formed by complementing the diminished chord with the flat seventh.

This is equivalent to decrease by one semitone the minor triad positions 5 and 7.

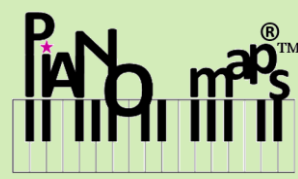
$C^{\circ} = Do Dim7 = Do^{\circ}7 = Do Dim7m = Do^{\circ}7m$

$C^{\circ} = C Dim7 = C^{\circ}7 = C Dim7m = C^{\circ}7m$



# Mapa 2.5e / Do mayor Aumentado

## Map 2.5e / C major Augmented



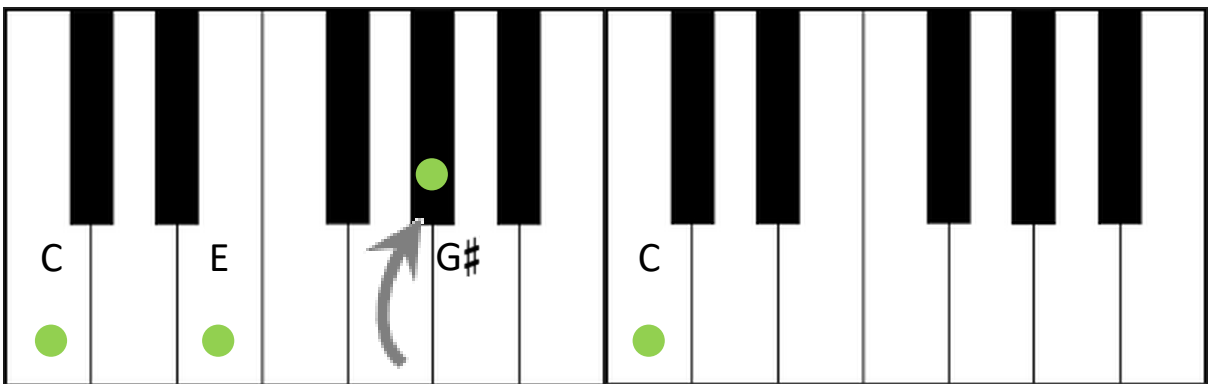
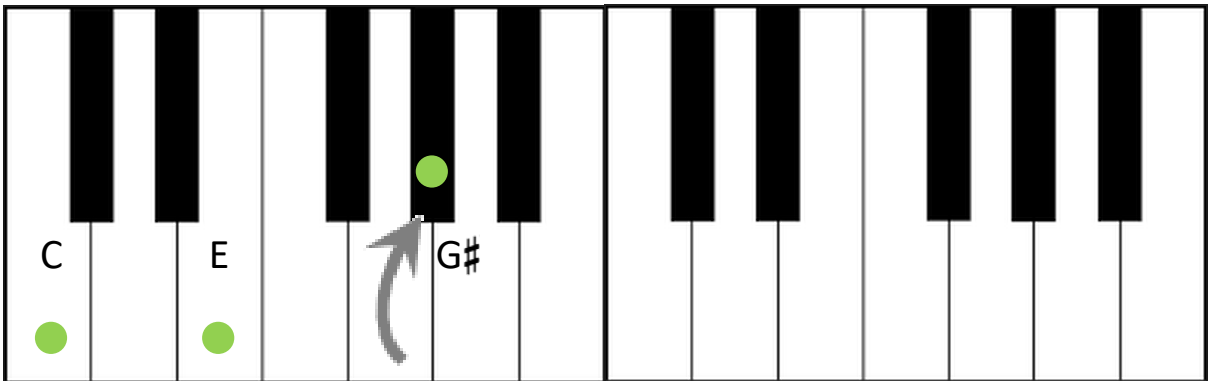
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El acorde **Aumentado** se forma aumentando un semitono la posición 5 de la tonalidad mayor.

The **Augmented chord** is formed by increasing by one semitone the major key position 5.

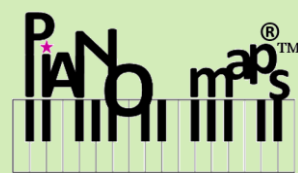
*Do Aug = Do M Aug5 = Do M+5 = Do M+ = Do+*

*C Aug = CM Aug5 = CM+5 = CM+ = C+*



# Mapa 2.5f / Do menor Aumentado

## Map 2.5f / C minor Augmented



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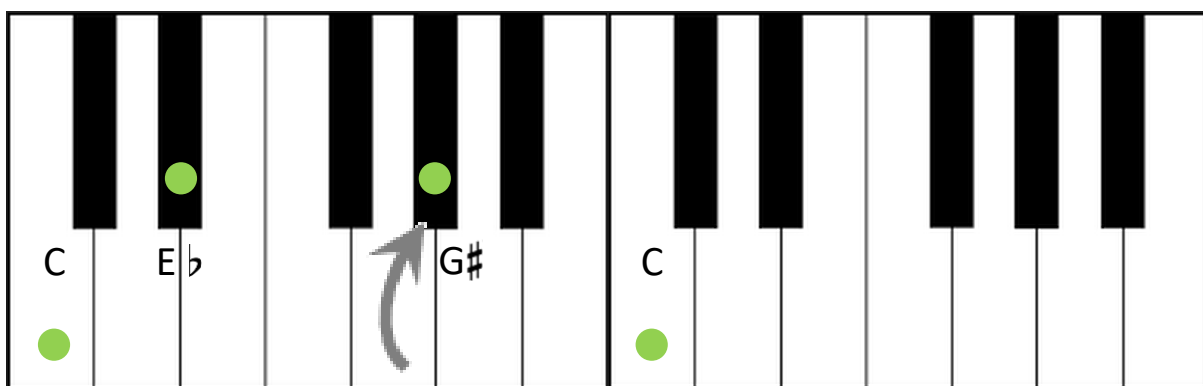
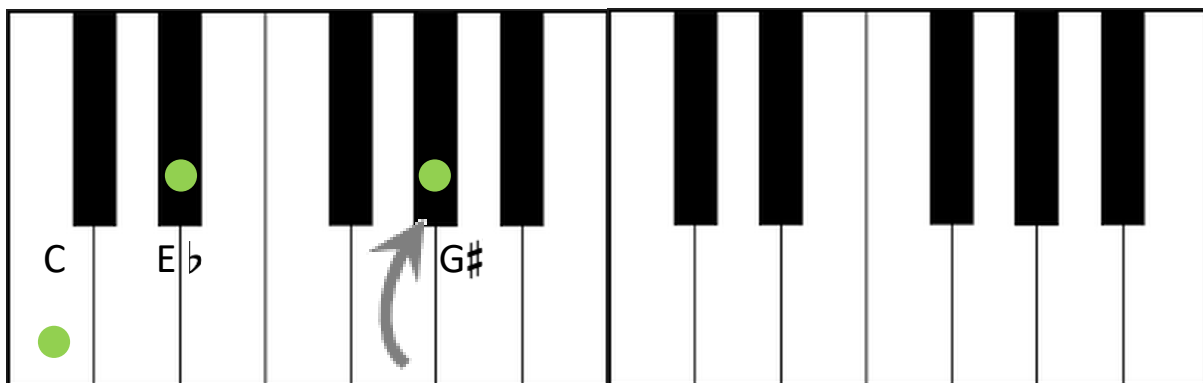
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El acorde menor Aumentado se forma aumentando un semitono la posición 5 de la tonalidad menor.

The minor Augmented chord is formed by increasing by one semitone the minor key position 5.

*Dom Aug = Dom Aug5 = Dom+5 = Dom+*

*Cm Aug = Cm Aug5 = Cm+5 = Cm+*

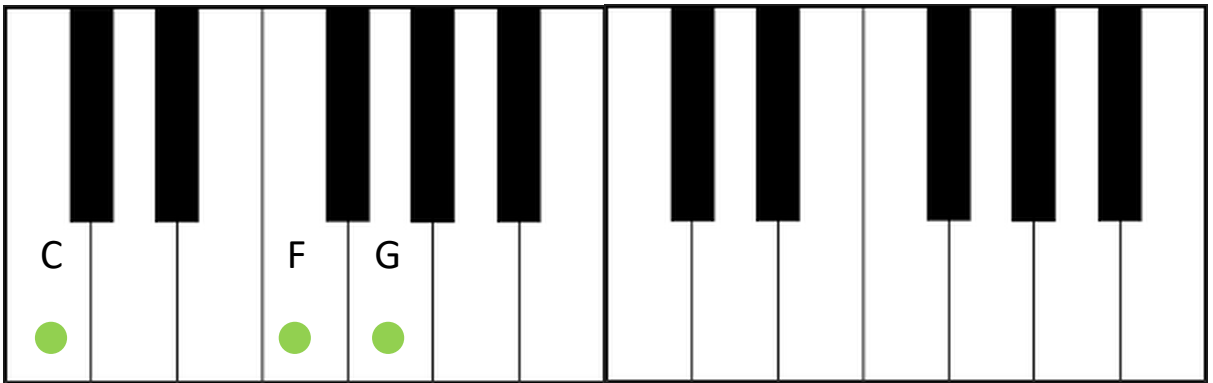


**Los acordes Suspendidos** se forman desplazando uno o dos semitonos la 3ª posición de la tonalidad mayor.

**The Suspended chords** are formed by displacing one or two semitones the major key position 3<sup>th</sup>.

*Do Sus4*

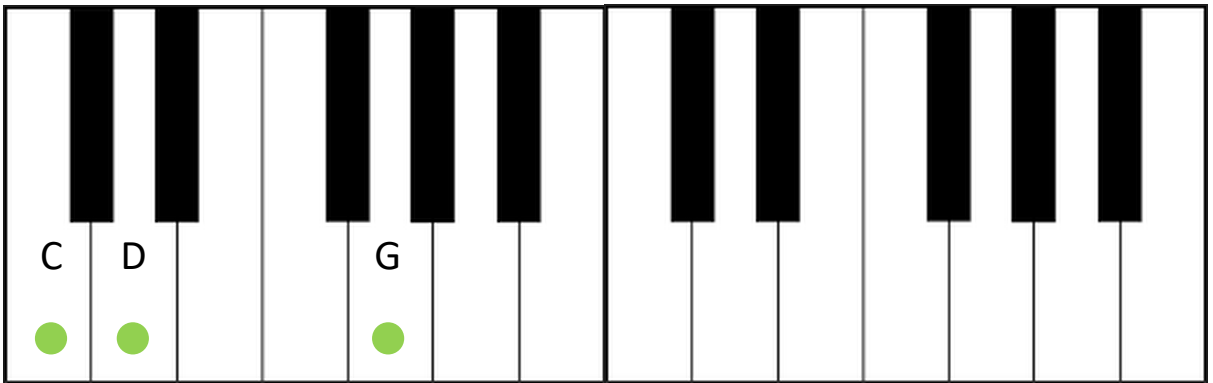
*C Sus4*



1 semitono  
1 semitone

*Do Sus2*

*C Sus2*



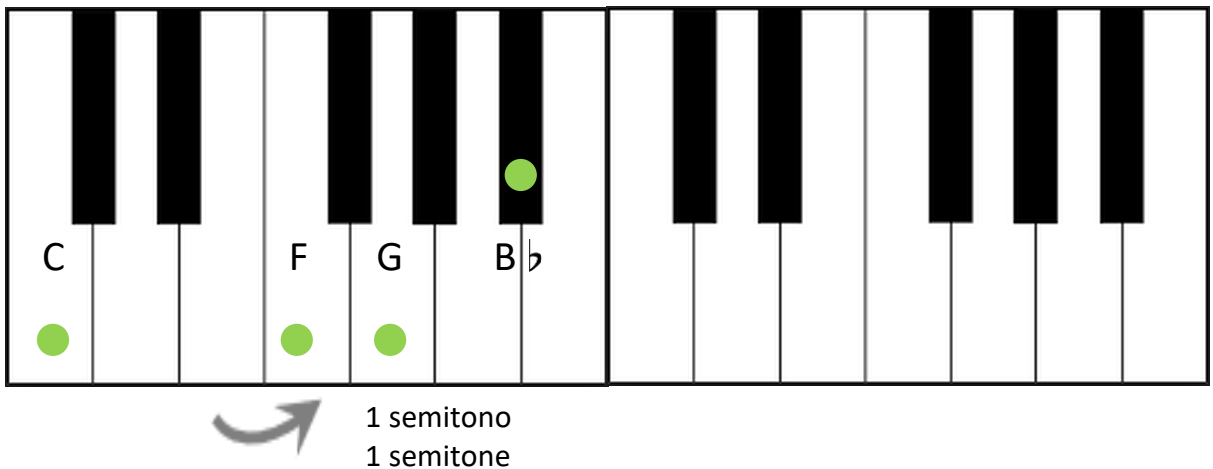
2 semitonos  
2 semitones

**Los acordes Suspendidos** se forman desplazando uno o dos semitonos la 3ª posición de la tonalidad mayor.

**The Suspended chords** are formed by displacing one or two semitones the major key position 3<sup>th</sup>.

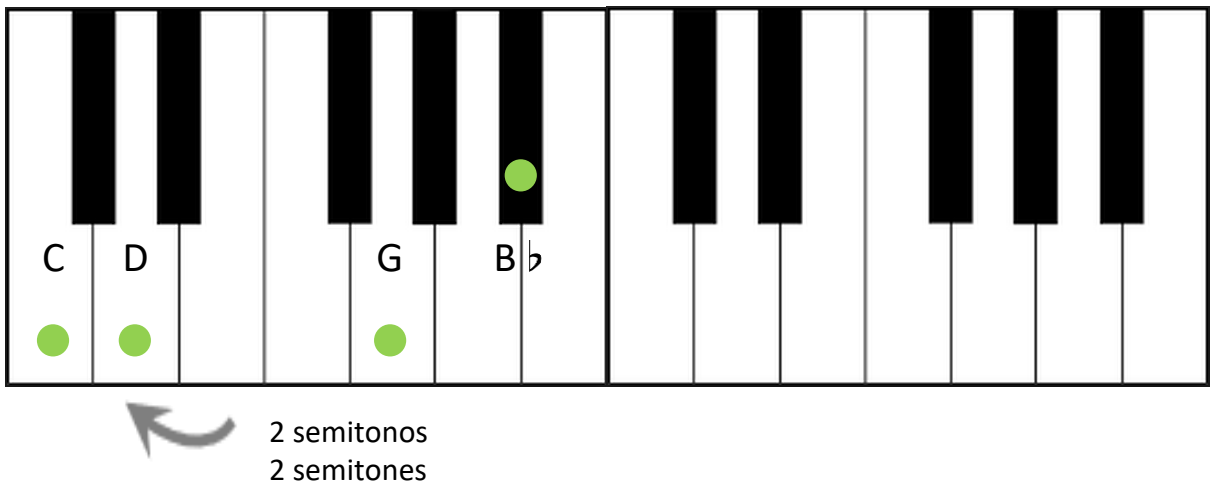
*Do Sus4-7*

*C Sus4-7*



*Do Sus2-7*

*C Sus2-7*



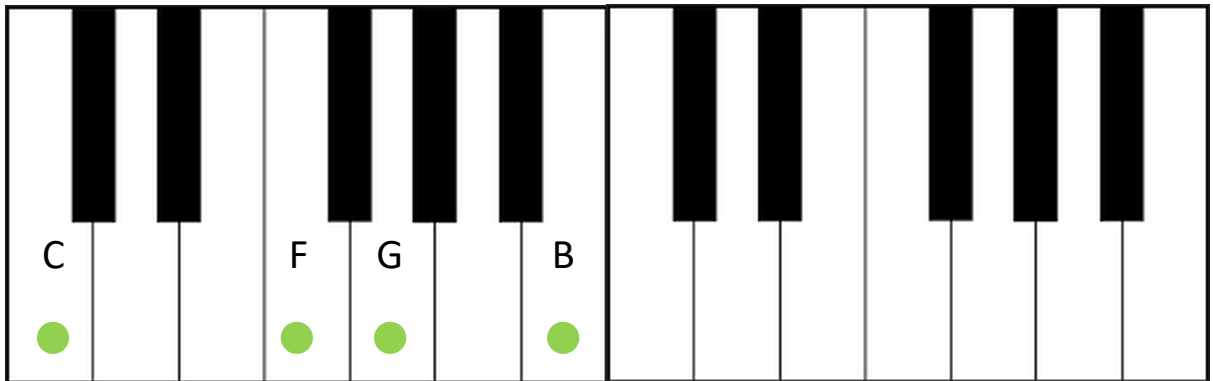


**Los acordes Suspendidos** se forman desplazando uno o dos semitonos la 3ª posición de la tonalidad mayor.

**The Suspended chords** are formed by displacing one or two semitones the major key position 3<sup>th</sup>.

*Do Sus4-maj7 = Do Sus4 Δ*

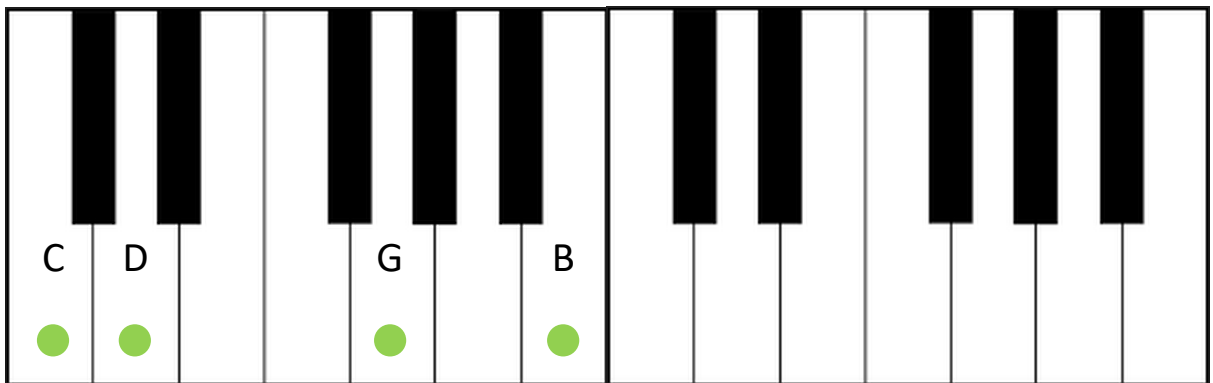
*C Sus4-maj7 = C Sus4 Δ*



1 semitono  
1 semitone

*Do Sus2-maj7 = Do Sus2 Δ*

*C Sus2-maj7 = C Sus2 Δ*



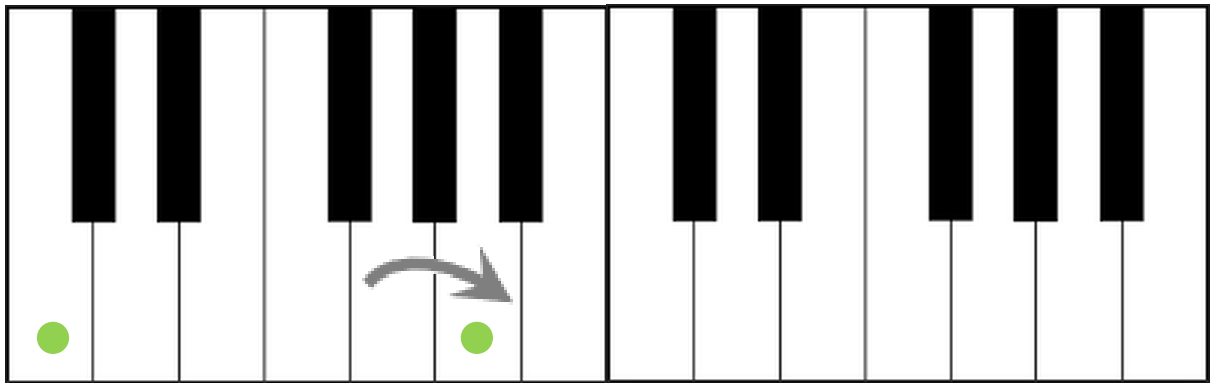
2 semitonos  
2 semitones

**Los acordes de 6<sup>a</sup>** se forman aumentando dos semitonos la 5<sup>a</sup> posición de la tonalidad mayor.

**The 6<sup>th</sup> chords** are formed by increasing by two semitones the major key position 5<sup>th</sup>.

*DoM6 = Do6*

*CM6 = C6*

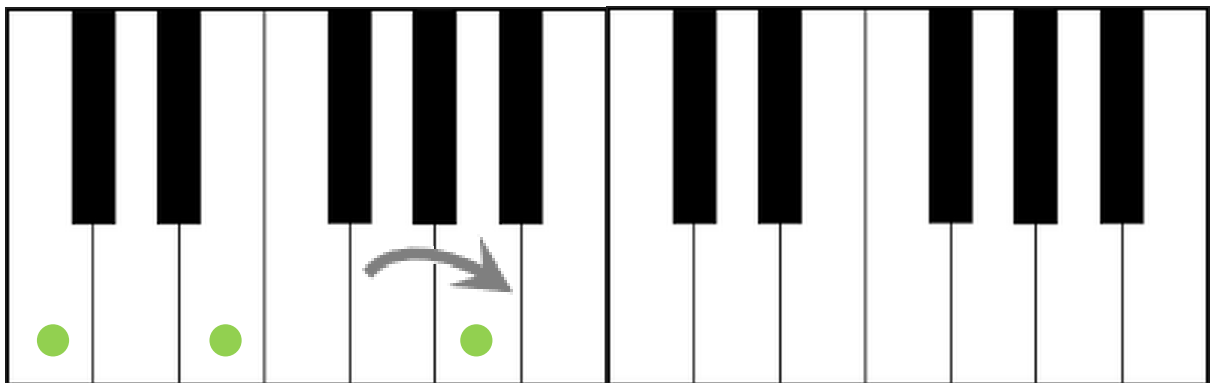


C

A

*DoM6 = Do6*

*CM6 = C6*



C

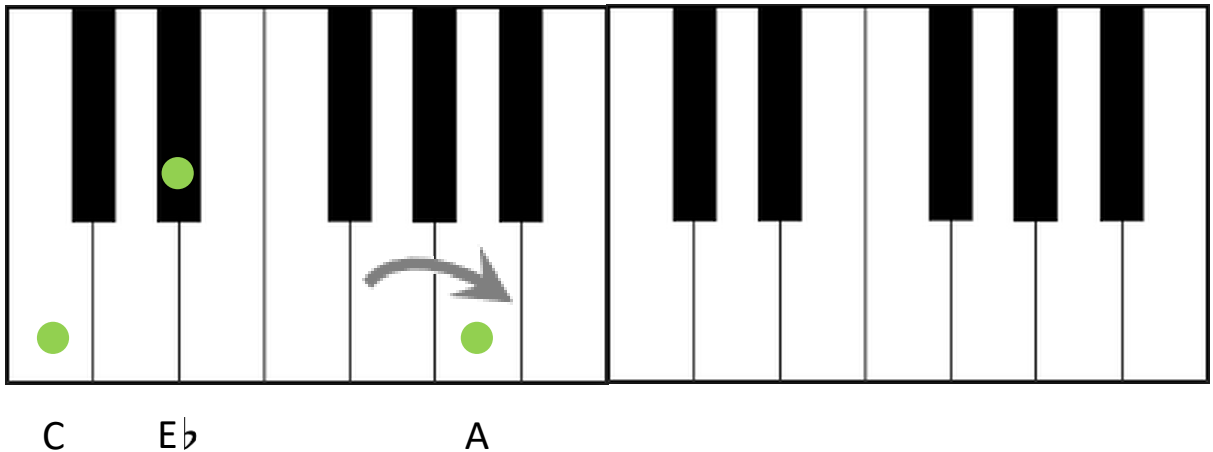
E

A

**Los acordes de 6<sup>a</sup>** se forman aumentando dos semitonos la 5<sup>a</sup> posición de la tonalidad menor.

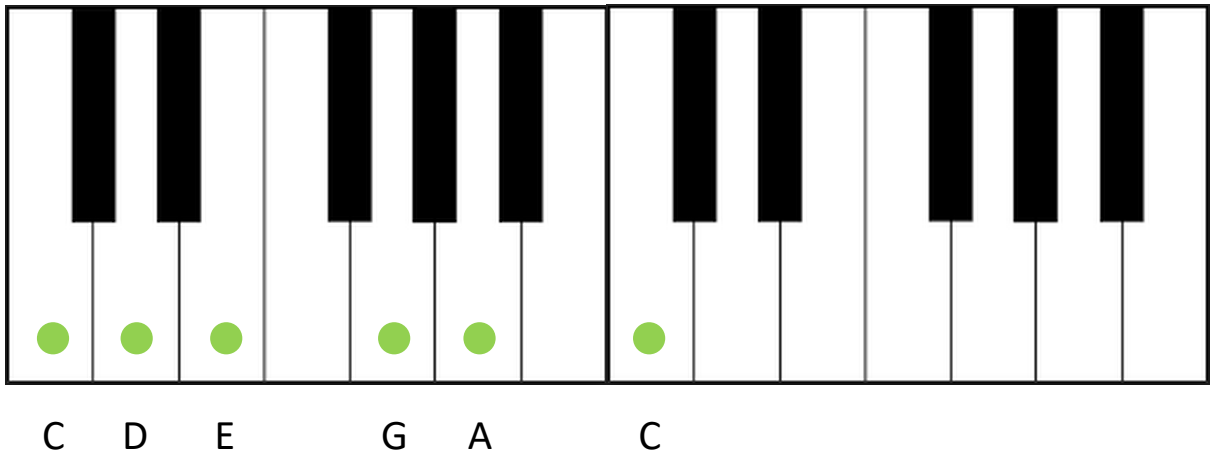
**The 6<sup>th</sup> chords** are formed by increasing by two semitones the minor key position 5<sup>th</sup>.

*Dom6*  
*Cm6*

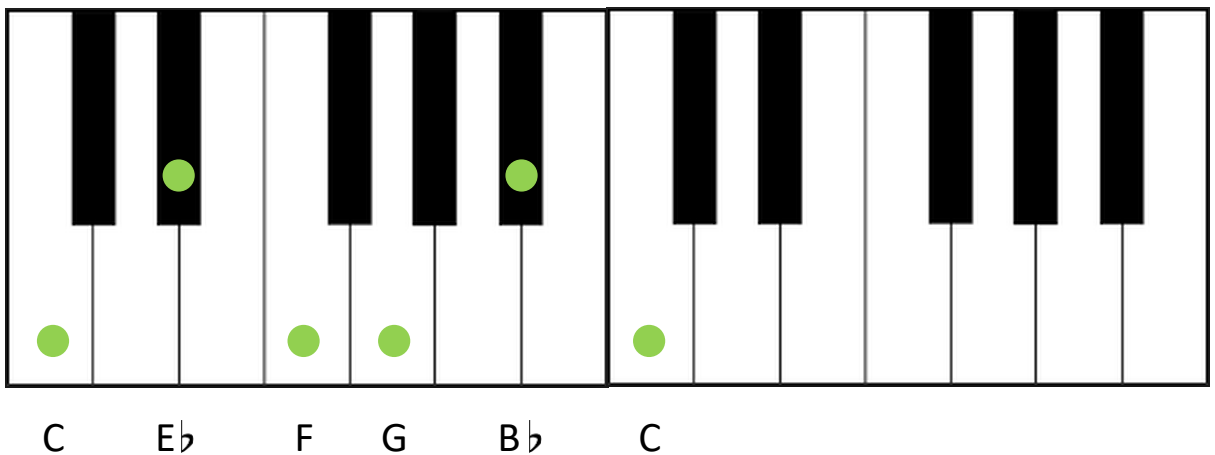


Las escalas Pentatónicas tienen 5 notas por octava en vez de 7.  
The Pentatonic scales have 5 note per octave instead of 7.

*DoM Penta*  
*CM Penta*

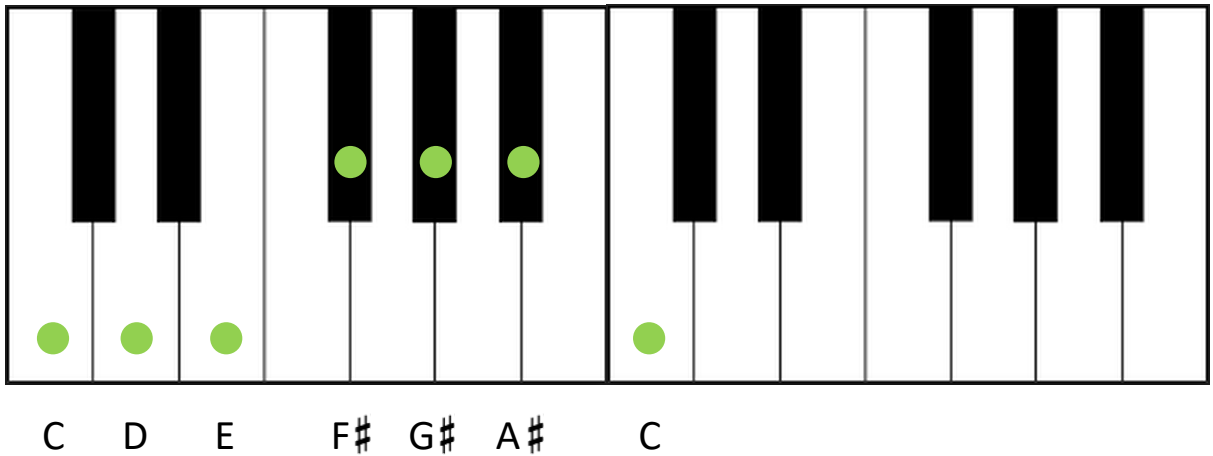


*Dom Penta*  
*Cm Penta*

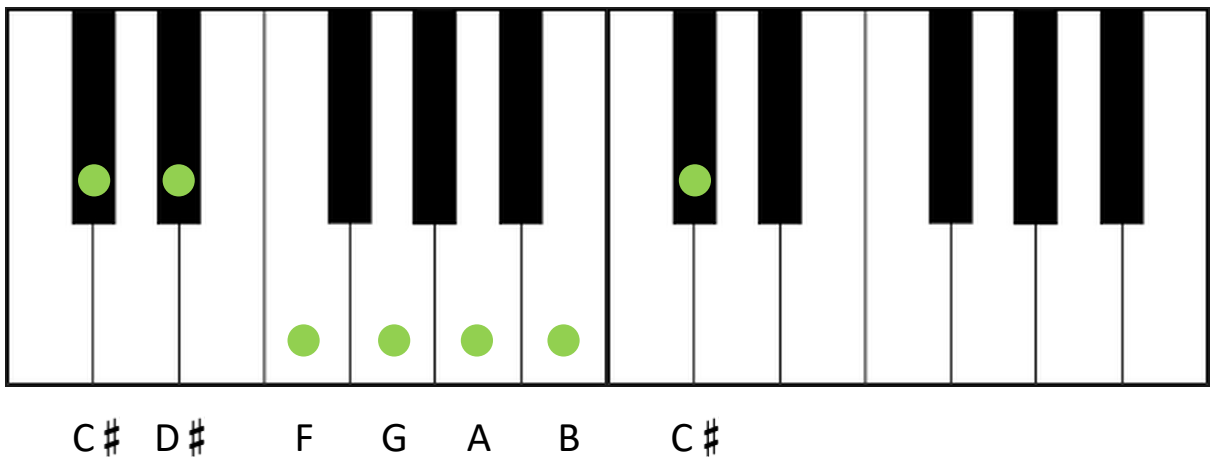


**Escalas** con distancias de un tono entre sus notas.  
**Scales** with distances of one tone between their notes.

*Do tono completo*  
*C whole tone*



*Do sostenido tono completo*  
*C sharp whole tone*



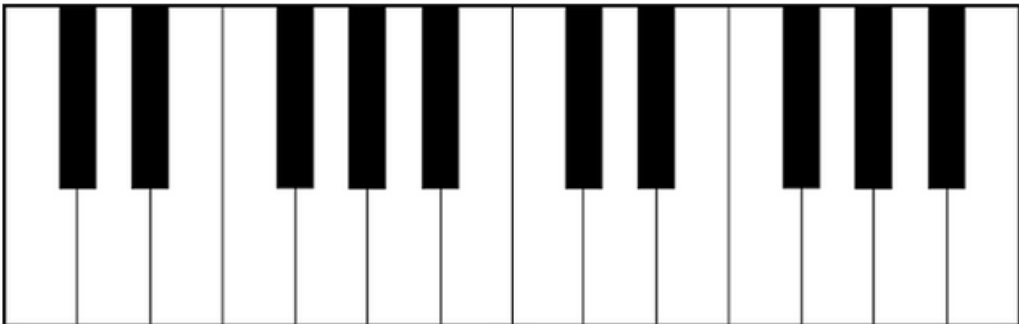
Iniciando en cualquier otra nota las escalas son enarmónicas de Do o de Do sostenido.

Starting on any other note the scales are enharmonic of C or C sharp.

## 2.6 Acordes Extendidos



## 2.6 Extended Chords



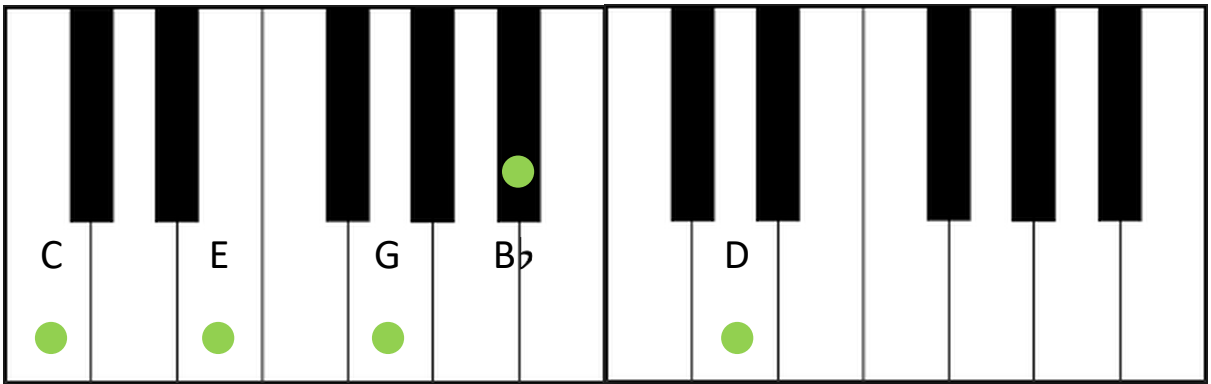
**Los acordes Extendidos** abarcan más de una octava.

**The Extended chords** include notes in more than one octave.

### Ejemplos / Examples

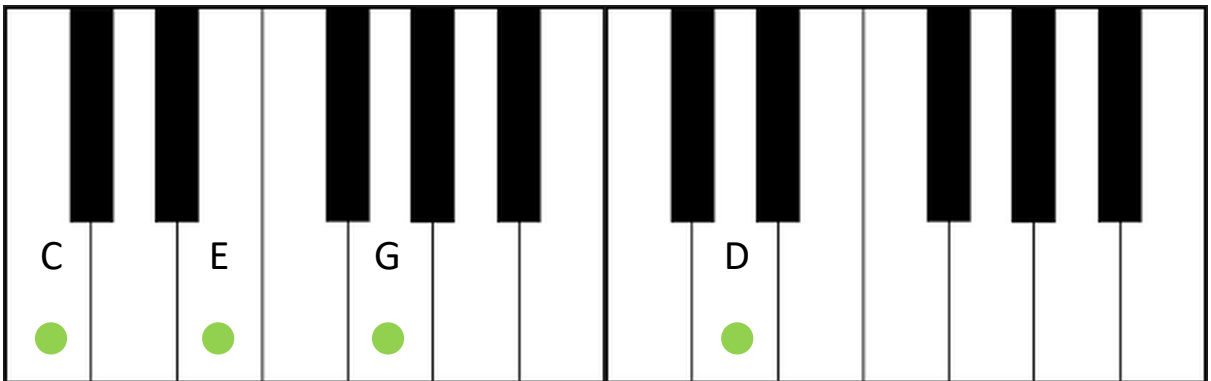
*Do9 = Do7(9)*

*C9 = C7(9)*



*Do9 añadida = Do add9*

*C add9*



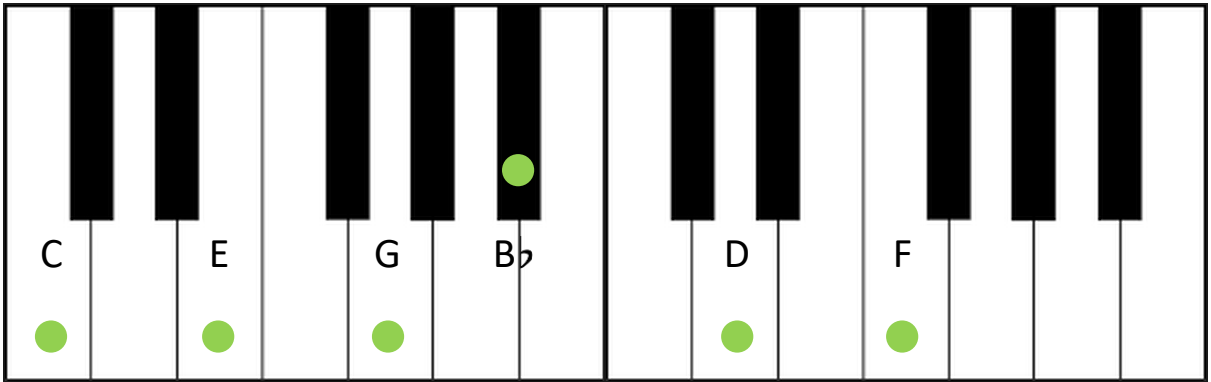
Los acordes Extendidos abarcan más de una octava.

The Extended chords include notes in more than one octave.

### Ejemplos / Examples

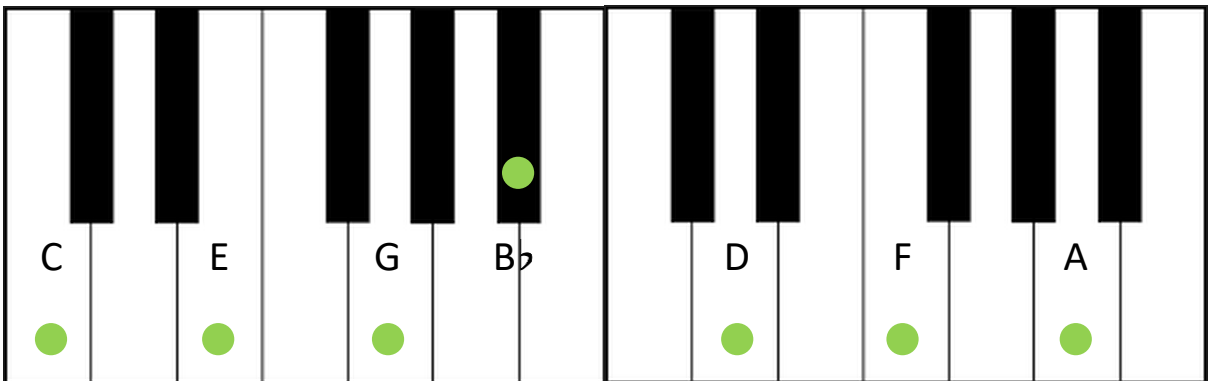
*Do11 = Do7(11)*

*C11 = C7(11)*



*Do 13 = Do7(13)*

*C13 = C7(13)*



No existe la extensión 15 porque coincide con la tónica.

There is no extension 15 because it coincides with the tonic.



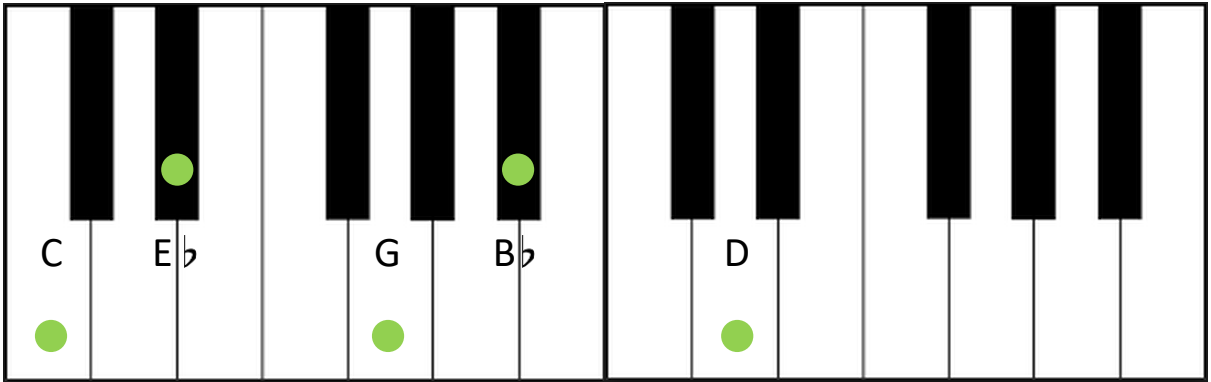
Los acordes Extendidos abarcan más de una octava.

The Extended chords include notes in more than one octave.

### Ejemplos / Examples

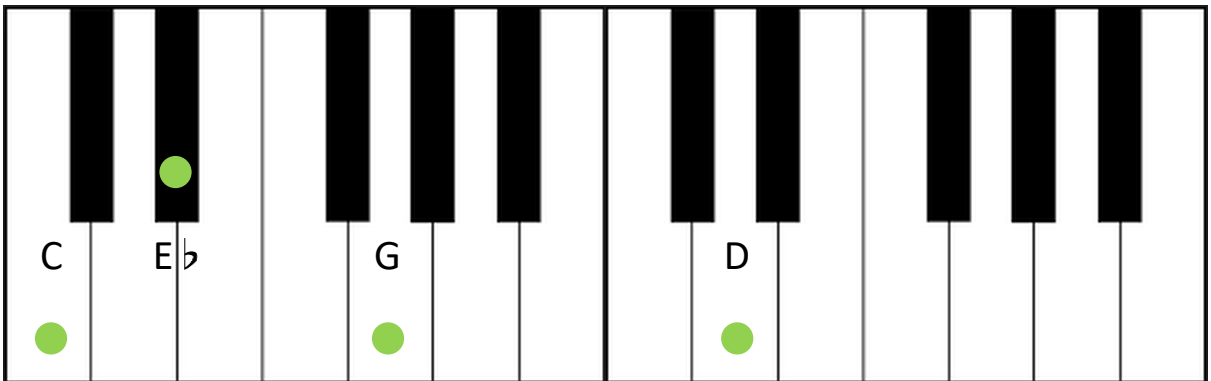
*Dom 9 ó Dom7(9)*

*Cm9 or Cm7(9)*



*Dom9 añadida = Dom add9*

*Cm add9*



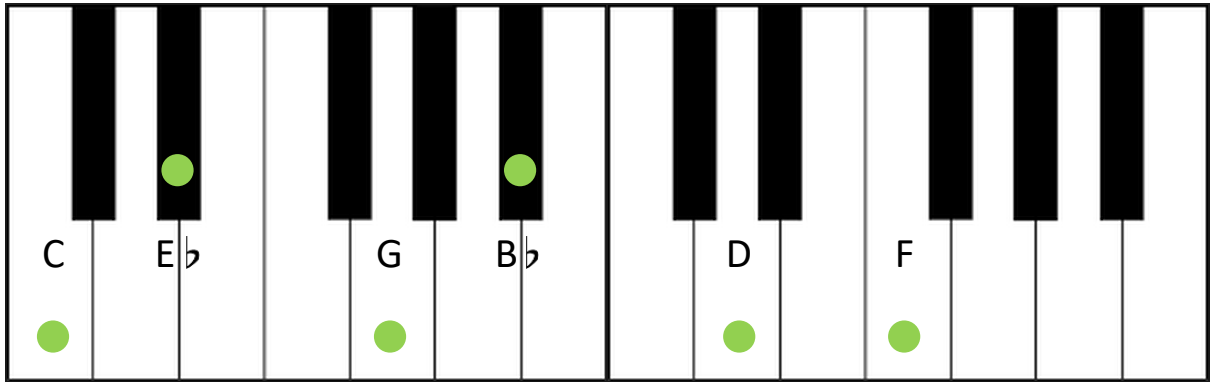
**Los acordes Extendidos** abarcan más de una octava.

**The Extended chords** include notes in more than one octave.

### Ejemplos / Examples

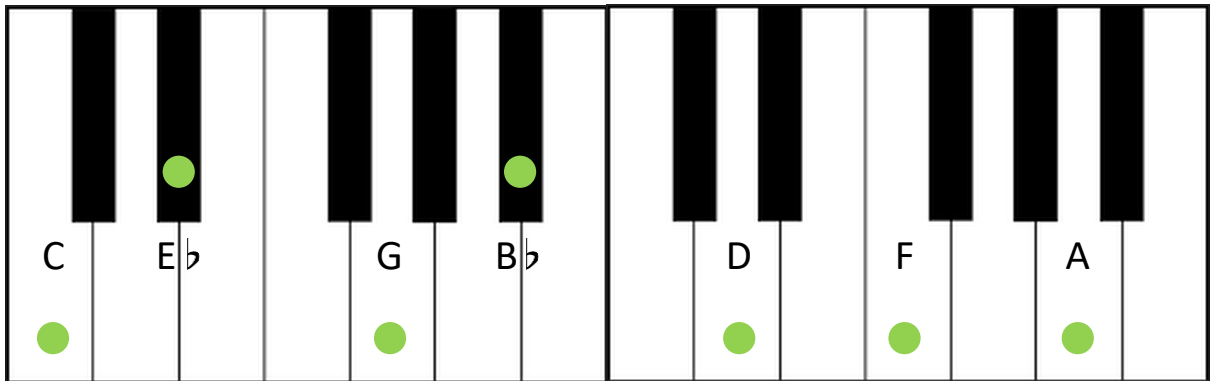
*Dom11 ó Dom7(11)*

*Cm11 or Cm7(11)*



*Dom13 ó Dom7(13)*

*Cm13 or Cm7(13)*



No existe la extensión 15 porque coincide con la tónica.

There is no extension 15 because it coincides with the tonic.

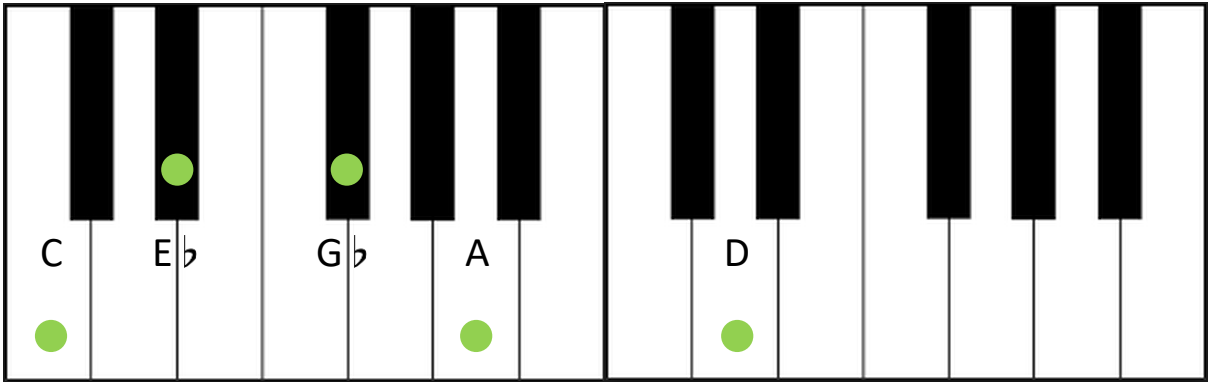
**Los acordes Extendidos** abarcan más de una octava.

**The Extended chords** include notes in more than one octave.

### Ejemplos / Examples

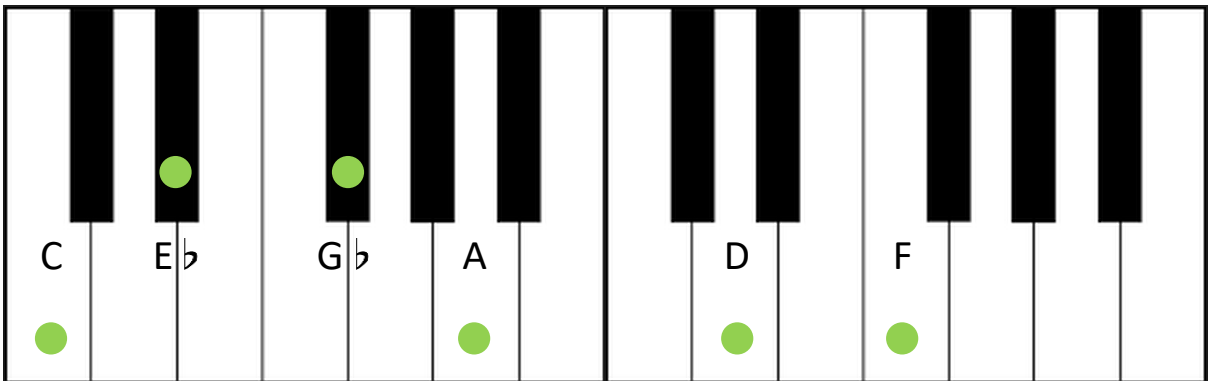
*Do<sup>°9</sup> ó Do<sup>°(9)</sup>*

*C<sup>°9</sup> or C<sup>°(9)</sup>*



*Do<sup>°11</sup> ó Do<sup>°(11)</sup>*

*C<sup>°11</sup> or C<sup>°(11)</sup>*



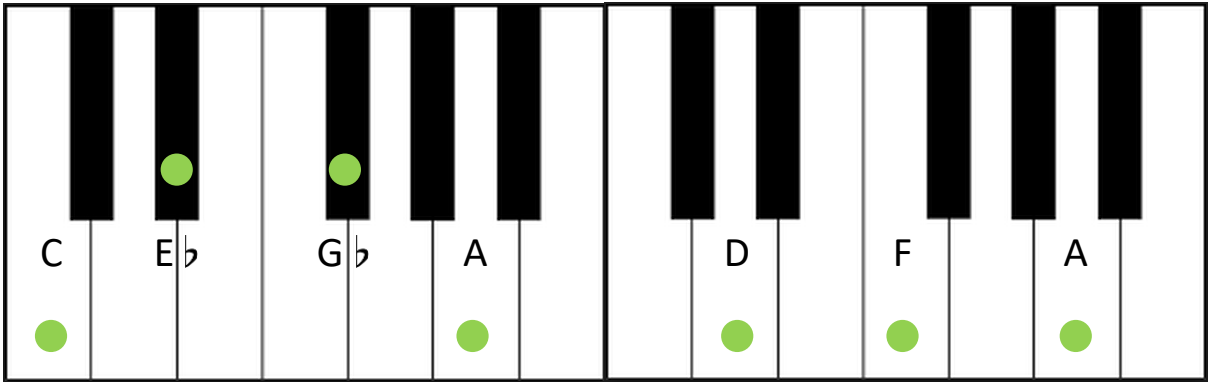
**Los acordes Extendidos** abarcan más de una octava.

**The Extended chords** include notes in more than one octave.

### Ejemplos / Examples

*Do<sup>°</sup>13 ó Do<sup>°</sup>(13)*

*C<sup>°</sup>13 or C<sup>°</sup>(13)*



No existe la extensión 15 porque coincide con la tónica.

There is no extension 15 because it coincides with the tonic.

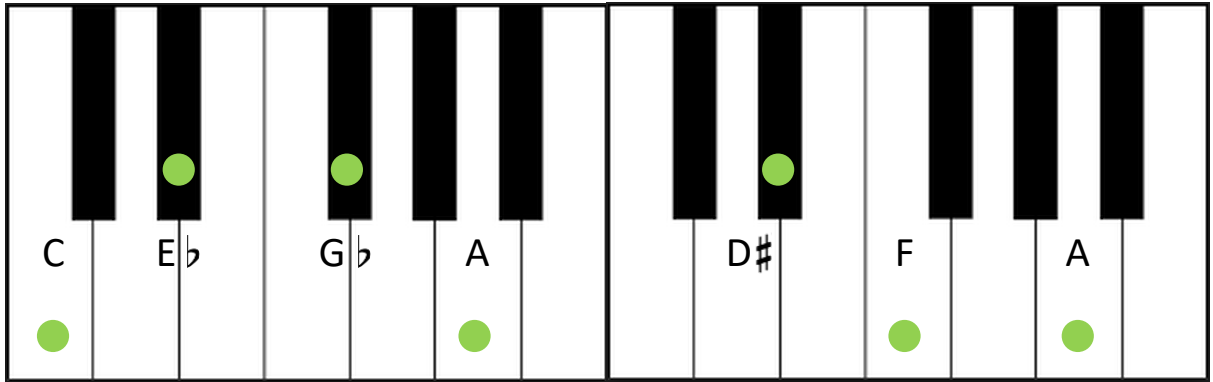
**Los acordes Extendidos** abarcan más de una octava.

**The Extended chords** include notes in more than one octave.

### Ejemplos / Examples

*Do° #9 (13) ó Do° #9 (13)*

*C° #9 (13) or C° #9 (13)*



En un acorde extendido, las posiciones 9, 11 y 13 también pueden ser alteradas.

In an extended chord, positions 9, 11, and 13 can also be altered.

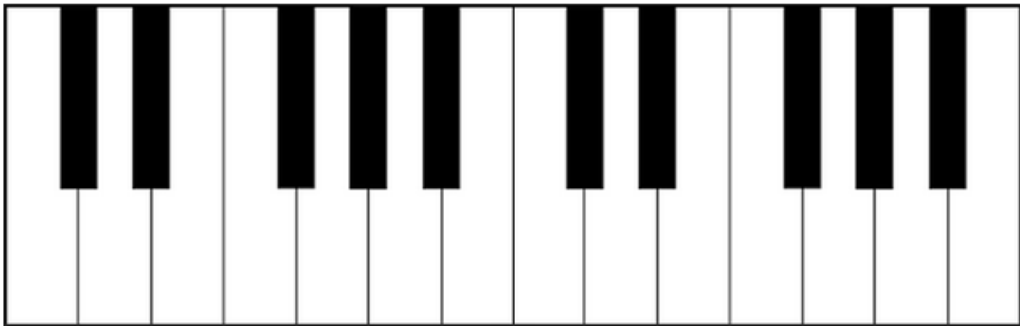
**2.7 Inversiones**

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**2.7 Inversions**



**Los acordes y arpeggios** mostrados en las secciones anteriores parten de una nota base, que es la que aparece en el extremo izquierdo del acorde o arpeggio, y se complementan con notas adicionales. Esa posición se llama “Fundamental”.

La “Primera Inversión” se forma tomando como posición inicial la segunda posición de la Fundamental, y convirtiendo la primera posición en la última.

La “Segunda Inversión” se forma tomando como posición inicial la tercera posición de la fundamental, convirtiendo la primera posición en la segunda, y convirtiendo la segunda posición en la última.

Aquí se presentan solamente algunos ejemplos.

Se presentarán más ejemplos en el capítulo 3.5

**The chords and arpeggios** shown in the previous sections start from a base note, which is the one that appears on the left end of the chord or arpeggio, and are complemented by additional notes. That position is called “Fundamental Position” or “Root Position”.

The "First Inversion" is formed by taking the second position of the root as the initial position, and converting the first position to the last.

The "Second Inversion" is formed taking as the initial position the third position of the root, converting the first position to the second, and converting the second position to the last.

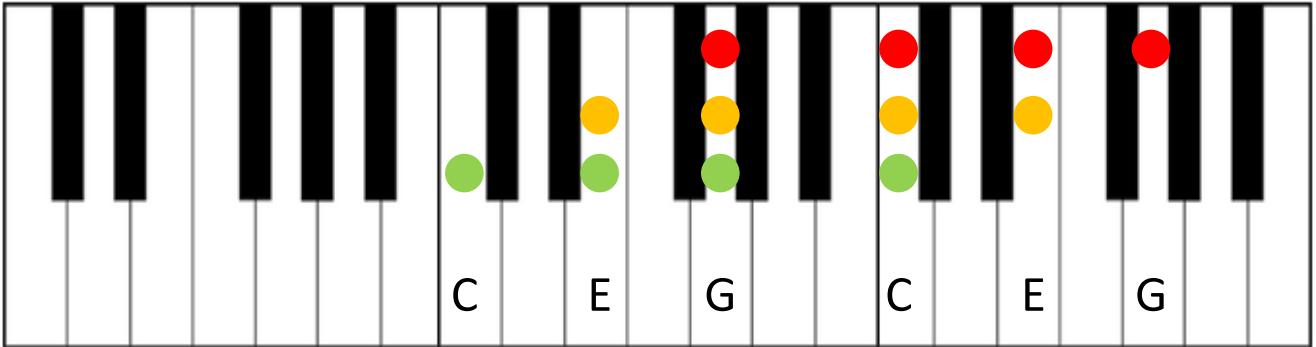
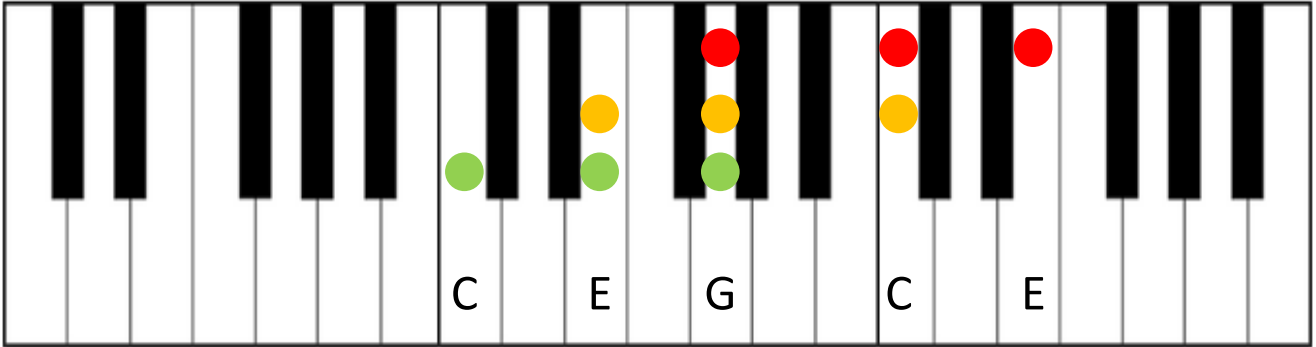
Here only some examples are shown.

More examples will be presented in chapter 3.5

**Tríada y octava de Do mayor**  
**C major triad and octave**

*DoM*

*CM*



**CM** = Do mayor = C major = C

- Posición Fundamental / Root position = C
- 1a Inversión / 1st Inversion = C/1 = C/E
- 2a Inversión / 2nd Inversion = C/2 = C/G

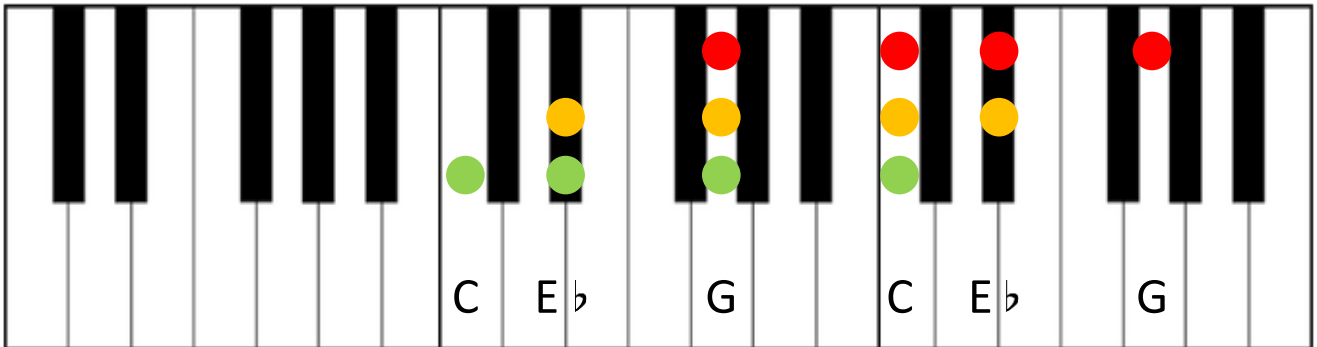
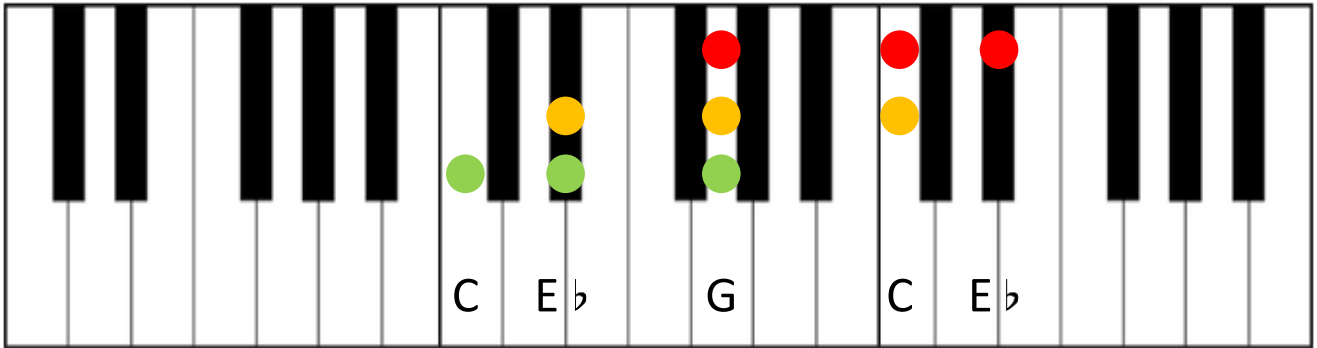


**Tríada y octava de Do menor**

**C minor triad and Octave**

*Dom*

*Cm*



**Cm** = Do menor = C minor

- Posición Fundamental / Root position = Cm
- 1a Inversión / 1st Inversion = Cm/1 = Cm/Eb
- 2a Inversión / 2nd Inversion = Cm/2 = Cm/G

# Mapa 2.7c / Do Suspendido

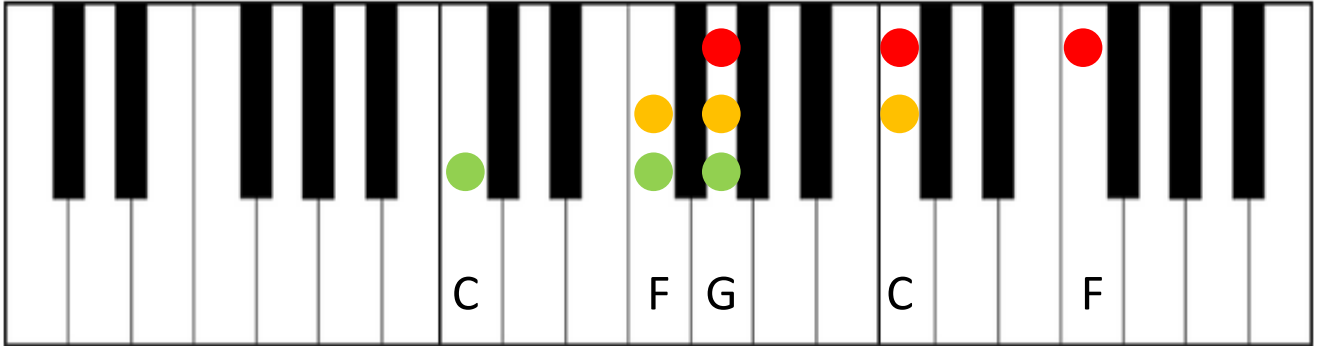
## Map 2.7c / C Suspended

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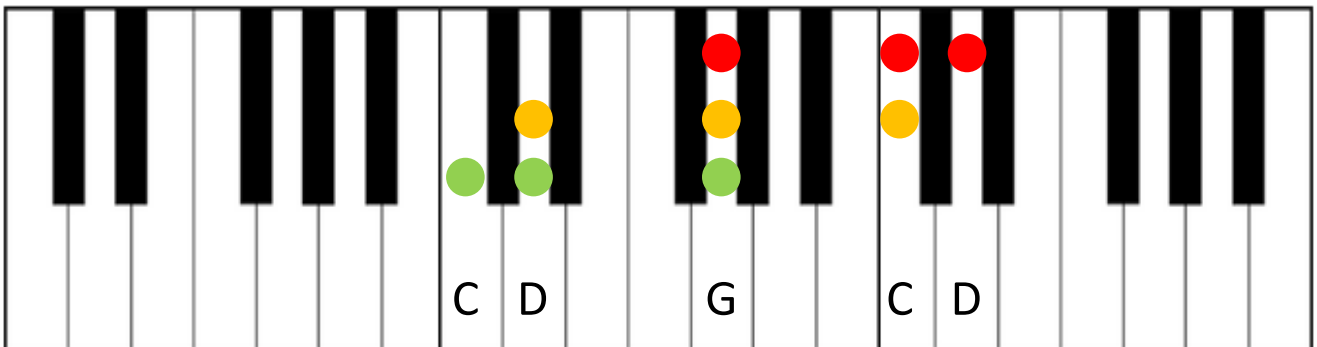
### Do Sus4

### C Sus4



### Do Sus2

### C Sus2



**CSus4** = Do suspendido 4 = C suspended 4

**CSus2** = Do suspendido 2 = C suspended 2

- |   |   |          |
|---|---|----------|
| ● | Posición Fundamental / Root position = C Sus4 | C Sus2   |
| ● | 1a Inversión / 1st Inversion = C Sus4/F       | C Sus2/D |
| ● | 2a Inversión / 2nd Inversion = C Sus4/G       | C Sus2/G |

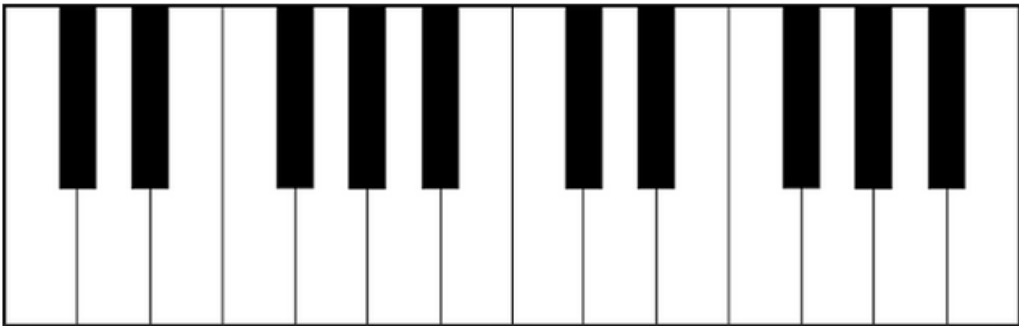
**Capítulo 3**

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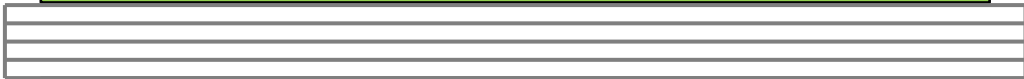
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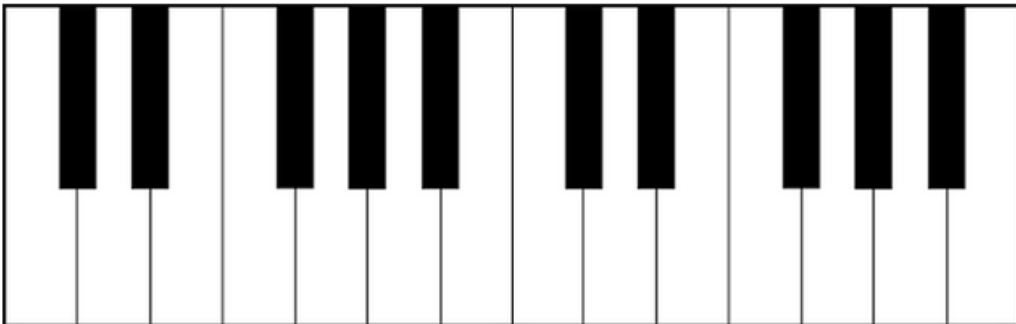
**Chapter 3**



## 3.1 Construcción de Tonalidades



## 3.1 Construction of Keys



**Existen 15 tonalidades mayores y 15 tonalidades menores\*.**

Sin embargo solamente hay 12 tonalidades mayores diferentes y 12 tonalidades menores diferentes.

Esto es porque la estructura de 3 tonalidades mayores y de 3 tonalidades menores está repetida (son tonalidades “Enarmónicas”).

La nota tónica de cada una de estas 12 tonalidades está ubicada en cada una de las 12 teclas que existen en una octava en el teclado.

**There are 15 major keys and 15 minor keys\*\*.**

However there are only 12 different major keys and 12 different minor keys.

This is because the structure of 3 major keys and 3 minor keys is repeated (they are “Enharmonic” keys).

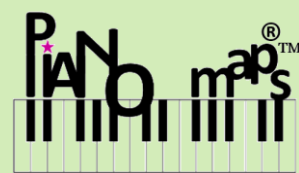
The tonic note of each of these 12 keys (or tonalities) is located in each of the 12 keys that exist in an octave on the keyboard.

\* *En este capítulo hablamos de las tonalidades menores naturales.*

\*\* *In this chapter we talk about natural minor keys.*

# Mapa 3.1a / Tonalidades mayores y menores

## Map 3.1a / Major and minor keys



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### Tonalidades Mayores / Major Scales

- 01) **CM** Do mayor / C major
- 02) **FM** Fa mayor / F major
- 03) **BbM** Si bemol mayor / B flat major
- 04) **EbM** Mi bemol mayor / E flat major
- 05) **AbM** La bemol mayor / A flat major
- 06) **DbM** Re bemol mayor / D flat major
- 07) **GbM** Sol bemol mayor / G flat major
- 08) **CbM** Do bemol mayor / C flat major
- 09) **C#M** Do sostenido mayor / C sharp major
- 10) **F#M** Fa sostenido mayor / F sharp major
- 11) **BM** Si mayor / B major
- 12) **EM** Mi mayor / E major
- 13) **AM** La mayor / A major
- 14) **DM** Re mayor / D major
- 15) **GM** Sol mayor / G major

### Tonalidades Menores / Minor Scales

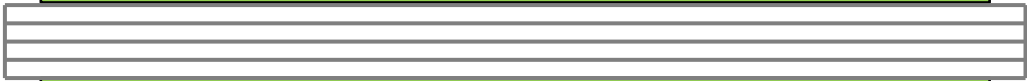
- 01) **Am** La menor / A minor
- 02) **Dm** Re menor / D minor
- 03) **Gm** Sol menor / G minor
- 04) **Cm** Do menor / C minor
- 05) **Fm** Fa menor / F minor
- 06) **Bbm** Si bemol menor / B flat minor
- 07) **Ebm** Mi bemol menor / E flat minor
- 08) **Abm** La bemol menor / A flat minor
- 09) **A#m** La sostenido menor / A sharp minor
- 10) **D#m** Re sostenido menor / D sharp minor
- 11) **G#m** Sol sostenido menor / G sharp minor
- 12) **C#m** Do sostenido menor / C sharp minor
- 13) **F#m** Fa sostenido menor / F sharp minor
- 14) **Bm** Si menor / B minor
- 15) **Em** Mi menor / E minor

Cuando las armaduras de dos tonalidades resultan en las mismas notas, o en notas enarmónicas, esas dos tonalidades se llaman “Enarmónicas”. /  
When the key signature of two keys results in the same notes, or in enharmonic notes, those two keys are called “Enharmonic”.

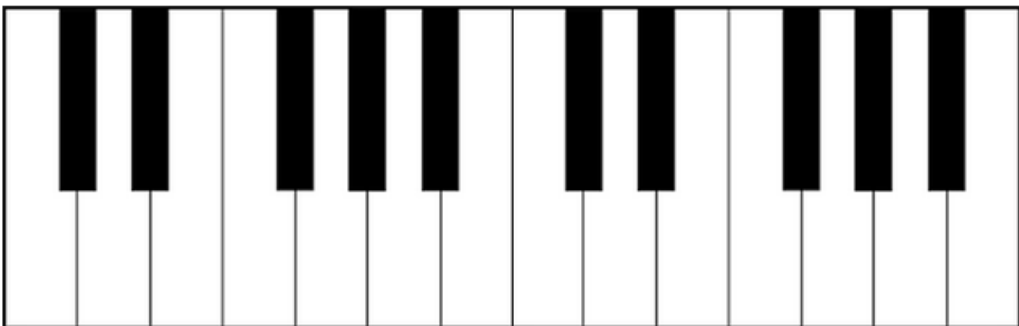
Tonalidades mayores y menores enarmónicas /  
Enharmonic major and minor keys:

- 06 = 09
- 07 = 10
- 08 = 11

## 3.2 Armaduras de Claves



## 3.2 Key Signatures



**Para definir** cada una de las tonalidades en el teclado y en la partitura, es importante establecer el concepto de “Armadura de Clave” o, simplemente “Armadura”.

Armadura es el conjunto de sostenidos o bemoles que deben aplicarse a las 7 notas para determinar en qué tonalidad está una obra musical o un fragmento de obra musical.

Las armaduras de las 15 tonalidades mayores y menores tienen los sostenidos y bemoles que se muestran a continuación.

**To define** each of the keys on the keyboard and in the score, it is important to establish the concept of “Key Signature”, or just “Signature”.

Signature is the set of sharps or flats that must be applied to the 7 notes to determine the key or tonality of a musical composition or a fragment of a musical composition.

The signatures of the 15 major and minor keys have the sharps and flats shown below.

• Sin sostenidos ni bemoles / With no sharps or flats	1
• 1 $\flat$ , 2 $\flat$ , 3 $\flat$ , 4 $\flat$ , 5 $\flat$ , 6 $\flat$ , 7 $\flat$	7
• 1 $\sharp$ , 2 $\sharp$ , 3 $\sharp$ , 4 $\sharp$ , 5 $\sharp$ , 6 $\sharp$ , 7 $\sharp$	7
• Total	15



## Las armaduras se construyen en la forma siguiente:

- Primera armadura: sin sostenidos ni bemoles
- Segunda armadura: con el bemol 1
- Tercera armadura: con el bemol 2 ubicado 5 semitonos a la derecha del bemol previo
- Cuarta armadura: con el bemol 3 ubicado 7 semitonos a la izquierda del bemol previo
- Quinta armadura: con el bemol 4 ubicado 5 semitonos a la derecha del bemol previo
- Sexta armadura: con el bemol 5 ubicado 7 semitonos a la izquierda del bemol previo
- Séptima armadura: con el bemol 6 ubicado 5 semitonos a la derecha del bemol previo
- Octava armadura: con el bemol 7 ubicado 7 semitonos a la izquierda del bemol previo
  
- Novena armadura: con el sostenido 1
- Décima armadura: con el sostenido 2 ubicado 5 semitonos a la izquierda del sostenido previo
- Decimoprimera armadura: con el sostenido 3 ubicado 7 semitonos a la derecha del sostenido previo
- Decimosegunda armadura: con el sostenido 4 ubicado 5 semitonos a la izquierda del sostenido previo
- Decimotercera armadura: con el sostenido 5 ubicado 7 semitonos a la derecha del sostenido previo
- Decimocuarta armadura: con el sostenido 6 ubicado 5 semitonos a la izquierda del sostenido previo
- Decimoquinta armadura: con el sostenido 7 ubicado 7 semitonos a la derecha del sostenido previo

**The signatures** are constructed in the following way:

- First signature: without sharps or flats
- Second signature: with flat 1
- Third signature: with flat 2 located 5 semitones to the right of the previous flat
- Fourth signature: with flat 3 located 7 semitones to the left of the previous flat
- Fifth signature: with flat 4 located 5 semitones to the right of the previous flat
- Sixth signature: with flat 5 located 7 semitones to the left of the previous flat
- Seventh signature: with flat 6 located 5 semitones to the right of the previous flat
- Eighth signature: with flat 7 located 7 semitones to the left of the previous flat
  
- Ninth signature: with the sharp 1
- Tenth signature: with sharp 2 located 5 semitones to the left of the previous sharp
- Eleventh signature: with sharp 3 located 7 semitones to the right of the previous sharp
- Twelfth signature: with sharp 4 located 5 semitones to the left of the previous sharp
- Thirteenth signature: with the sharp 5 located 7 semitones to the right of the previous sharp
- Fourteenth signature: with sharp 6 located 5 semitones to the left of the previous sharp
- Fifteenth signature: with the sharp 7 located 7 semitones to the right of the previous sharp

## Concepto de Alteración

- No es correcto pensar que un sostenido o un bemol son siempre Alteraciones, y que el becuadro elimina esas Alteraciones.
- Esto dependerá de la tonalidad de que se trate.
- Los sostenidos y bemoles que aparecen en la Armadura de la tonalidad no son Alteraciones para la tonalidad de que se trate. Si en la partitura existen sostenidos o bemoles adicionales a los de la Armadura, éstos sí son Alteraciones, dado que modifican la tonalidad.
- Si un becuadro elimina a un sostenido o bemol que forme parte de la Armadura, ese becuadro es una Alteración. Si un becuadro elimina a un sostenido o un bemol que no forman parte de la Armadura, entonces ese becuadro no es una Alteración, sino que elimina la Alteración.
- Esto se hace más evidente al transponer la música de una tonalidad a otra, ya que las notas que están alteradas en la primera tonalidad conservan su alteración en la segunda. La transposición no debe cambiar el número y posición relativa de las Alteraciones.
- En todo caso, diferentes autores denominan a las alteraciones que forman parte de la armadura “Alteraciones Propias” o “Alteraciones Permanentes” y, a las que aparecen en el cuerpo de la partitura, “Alteraciones Accidentales”. Este enfoque equivaldría a considerar que cualquier tonalidad surge de alterar el Do mayor o el La menor.
- Una “Alteración Propia” se mantiene vigente a lo largo de la partitura hasta el final de la obra, a menos que en el principio de alguna sección de la misma aparezca una nueva Armadura, en cuyo caso la Armadura anterior queda cancelada.
- Una “Alteración Propia” altera todas las notas del mismo nombre independientemente de la altura de las notas.
- Una “Alteración Accidental” se mantiene vigente sólo hasta que termine el compás donde aparece, a menos que antes de la terminación de dicho compás exista un Becuadro que la elimine.

- Una “Alteración Accidental” altera sólo a las notas de la misma altura que la nota alterada. Las notas del mismo nombre pero diferente altura no son afectadas.
- Eventualmente una “Alteración Accidental” aparece entre paréntesis. Esto significa que no era necesario escribirla, y que se escribe sólo por cortesía o precaución para facilitar la ejecución de la obra.

## Concept of Alteration

- It is not correct to think that a sharp or a flat are always Alterations, and that the natural eliminates those Alterations.
- This will depend on the key in question.
- The sharps and flats that appear in the key signature are not alterations to the key in question. If there are sharps or flats in addition to those of the signature, those are Alterations, since they modify the key.
- If a natural removes a sharp or flat that is part of the signature, that natural is an Alteration. If a natural eliminates a sharp or a flat that is not part of the signature, then that natural is not an Alteration, but it eliminates the Alteration.
- This becomes more evident when transposing music from one key to another, since the notes that are altered in the first key retain their alteration in the second one. The transposition does not change the number and relative position of the Alterations.
- In any case, different authors call the alterations that are part of the key signature “Key Signature Accidentals” or just “Key Signature” and, those that appear in the body of the score, “Temporary Accidentals” or just “Accidentals”.

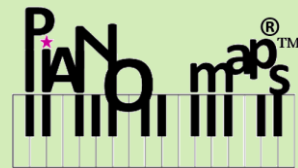
This approach would be equivalent to considering that any key comes from altering C major or A minor.

- A “Key Signature” remains in effect throughout the score until the end of the composition, unless a new Key Signature appears at the beginning of some section of the composition, in which case the previous Key Signature is canceled.
- A “Key Signature” alters all notes of the same name regardless of the pitch of the notes.
- An “Accidental” remains in force only until the end of the measure where it appears, unless before the end of said measure there is a Natural that eliminates it.

- An “Accidental” alters only notes of the same pitch as the altered note. Notes of the same name but different pitch are not affected.
- Eventually an “Accidental” appears in parentheses. This means that it was not necessary to write it, and that it is written only as a courtesy or precaution to facilitate the execution of the composition.

# Mapa 3.2a - Armaduras de Claves

## Map 3.2a - Key Signatures



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*Cómo las Armaduras se construyen progresivamente*  
*How the Key Signatures are successively built*

+5 ↗   -7 ↘   +5 ↗   -7 ↘   +5 ↗   -7 ↘

→ *Semitonos desde el bemol previo* →  
*Semitones from previous flat*

-5 ↘   +7 ↗   -5 ↘   +7 ↗   -5 ↘   +7 ↗

→ *Semitonos desde el sostenido previo* →  
*Semitones from previous sharp*

 *Por conveniencia, los sostenidos marcados son reubicados dentro del pentagrama*  
*For convenience, the marked sharps are relocated inside the staff*

**La forma de leer** qué tonalidad mayor representa cada armadura es la siguiente\*:

- Sin alteraciones (propias) es la tonalidad de Do mayor
- Con 1 bemol es la tonalidad de Fa mayor
- Con 2 a 7 bemoles, la tonalidad está dada por el penúltimo bemol de la armadura
- Con 1 a 7 sostenidos, la tonalidad está dada por el último sostenido de la armadura al que se le agrega un semitono

**The way to read** which major key represents each signature is the following\*\*:

- No (key signature) alterations is the key of C major
- With 1 flat it is the F major key
- With 2 to 7 flats, the key is given by the second to last flat of the signature
- With 1 to 7 sharps, the key is given by the last sharp of the signature to which one semitone is added

\* En las dos páginas siguientes se explica que cada tonalidad mayor tiene una relativa menor con la misma armadura.

\*\* The next two pages explain that each major key has a relative minor key with the same key signature.



**Cada una de las 15 tonalidades mayores** tiene una tonalidad Relativa menor natural, y cada una de las 15 tonalidades menores naturales tiene una tonalidad Relativa mayor.

Tonalidades Relativas son aquellas cuyas armaduras son iguales.

Como ejemplo, la tonalidad de Do mayor tiene la misma armadura que la tonalidad de La menor. Ambas tienen una armadura sin alteraciones.

De ahí que la tonalidad Relativa menor del Do mayor sea La menor, y la tonalidad Relativa mayor del La menor sea Do mayor.

La tonalidad Relativa menor está 3 semitonos abajo (a la izquierda) de la tonalidad mayor. La tonalidad Relativa mayor está 3 semitonos arriba (a la derecha) de la tonalidad menor.

Cuando dos tonalidades son relativas, sus armaduras son iguales. La diferencia entre ellas es en qué nota está el acento tonal.

**Each of the 15 major keys** has a natural minor Relative key, and each of the 15 natural minor keys has a major Relative key. Relative keys are those whose signatures are equal.

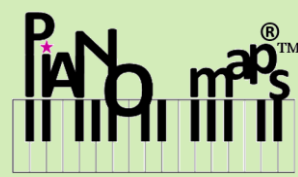
As an example, the key of C major has the same signature of the key of A minor. Both have a signature without alterations. Hence, the minor Relative key of C major is A minor, and the major Relative key of A minor is C major.

The Minor Relative key is 3 semitones below (to the left of) the major key. The Relative major key is 3 semitones above (to the right of) the minor key.

When two keys are Relative to each other, their signatures are equal. The difference between them is in which note the tonal accent is.

# Mapa 3.2b - Armaduras de Claves

## Map 3.2b - Key Signatures



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**CM /**  
**Am**

**FM /**  
**Dm**

**BbM /**  
**Gm**

**EbM /**  
**Cm**

**AbM /**  
**Fm**

**DbM /**  
**Bbm**

**GbM /**  
**Ebm**

**CbM /**  
**Abm**

- *El penúltimo bemol define la tonalidad mayor*  
*Second to last flat defines the major key*
- *La tonalidad relativa menor está 3 semitonos abajo de la tonalidad mayor*  
*Relative minor key is 3 semitones below the major key*

**C#M /**  
**A#m**

**F#M /**  
**D#m**

**BM /**  
**G#m**

**EM /**  
**C#m**

**AM /**  
**F#m**

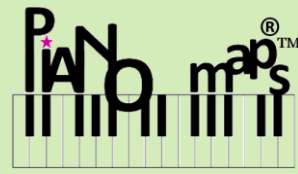
**DM /**  
**Bm**

**GM /**  
**Em**

- *½ tono arriba del último sostenido define la tonalidad mayor*  
*½ tone above the last sharp defines the major key*
- *La tonalidad relativa menor está 3 semitonos abajo de la tonalidad mayor*  
*Relative minor key is 3 semitones below the major key*

# Mapa 3.2c - Resumen

## Map 3.2c - Summary



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### Resumen / Summary

Armadura	Key Signature								
		Alteración agregada	Added alteration		F#	C#	G#	D#	A#
Menor (Natural)	(Natural) Minor	A	E	B	F#	C#	G#	D#	A#
Mayor	Major	C	G	D	A	E	B	F#	C#
Mayor	Major	C	F	B $\flat$	E $\flat$	A $\flat$	D $\flat$	G $\flat$	C $\flat$
Menor (Natural)	(Natural) Minor	A	D	G	C	F	B $\flat$	E $\flat$	A $\flat$
Alteración agregada	Added alteration		B $\flat$	E $\flat$	A $\flat$	D $\flat$	G $\flat$	C $\flat$	F $\flat$
Armadura	Key Signature								

### Resumen Ampliado / Extended Summary

Armadura	Key Signature													
		Alteración agregada	Added alteration		F#	C#	G#	D#	A#	E#	B#			
Menor (Natural)	(Natural) Minor	A	E	B	F#	C#	G#	D#	A#	E#	B#	G	D	A
Mayor	Major	C	G	D	A	E	B	F#	C#	G#	D#	A#	E#	B#
Mayor	Major	C	F	B $\flat$	E $\flat$	A $\flat$	D $\flat$	G $\flat$	C $\flat$	F $\flat$	A	D	G	C
Menor (Natural)	(Natural) Minor	A	D	G	C	F	B $\flat$	E $\flat$	A $\flat$	D $\flat$	G $\flat$	C $\flat$	F $\flat$	A
Alteración agregada	Added alteration		B $\flat$	E $\flat$	A $\flat$	D $\flat$	G $\flat$	C $\flat$	F $\flat$					
Armadura	Key Signature													

Tonalidades Convencionales  
/  
Conventional Keys

Tonalidades Reemplazadas  
por una Convencional  
/  
Keys Replaced by  
a Conventional one

**En las páginas siguientes** se presentan las estructuras de cada una de las 15 tonalidades mayores y de las 15 tonalidades menores naturales en el teclado.

**Principio Importante:** En cada octava de cada tonalidad, deben aparecer las 7 notas, una vez cada una, sin que se repita ninguna.

Este principio definirá si una nota es natural, sostenido o bemol en la tonalidad de que se trate.

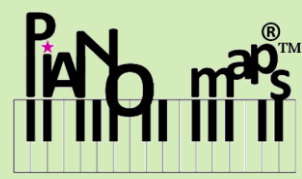
**On the following** pages the structures of each of the 15 major keys and the 15 natural minor keys are shown on the keyboard.

**Important Principle:** In each octave of every key, the 7 notes must appear, one time each, without any of them being repeated.

This principle will define if a note is natural, sharp or flat in the key in question.

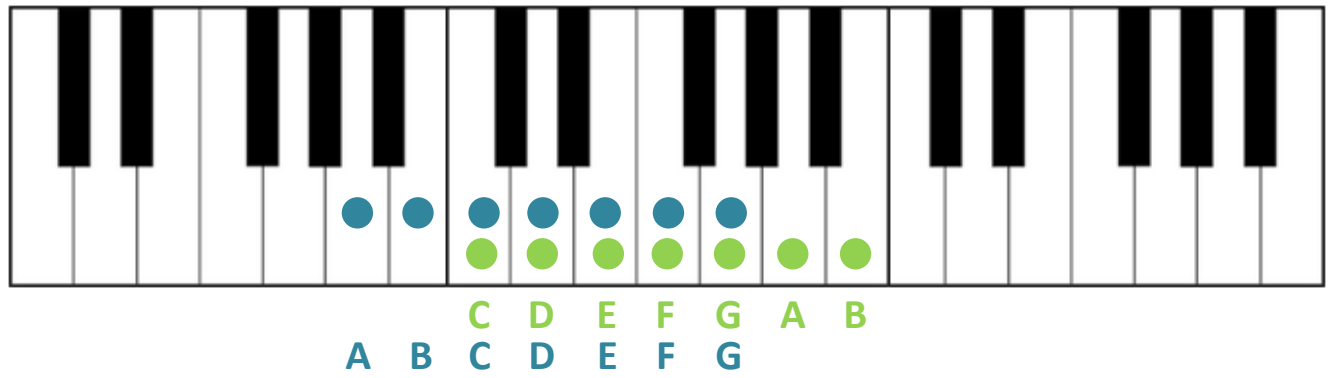
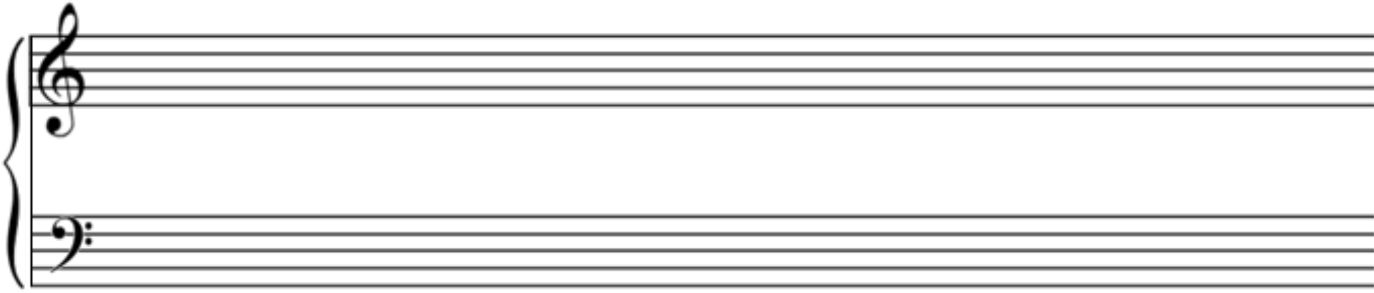
# Mapa 3.2d / Construcción de tonalidades

## Map 3.2d / Construction of keys



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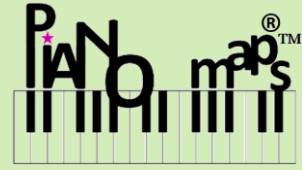
**CM** = Do mayor = C major  
**Am** = La menor = A minor



*La tonalidad relativa menor está 3 semitonos abajo de la tonalidad mayor*  
*The relative minor key is 3 semitones below the major key*

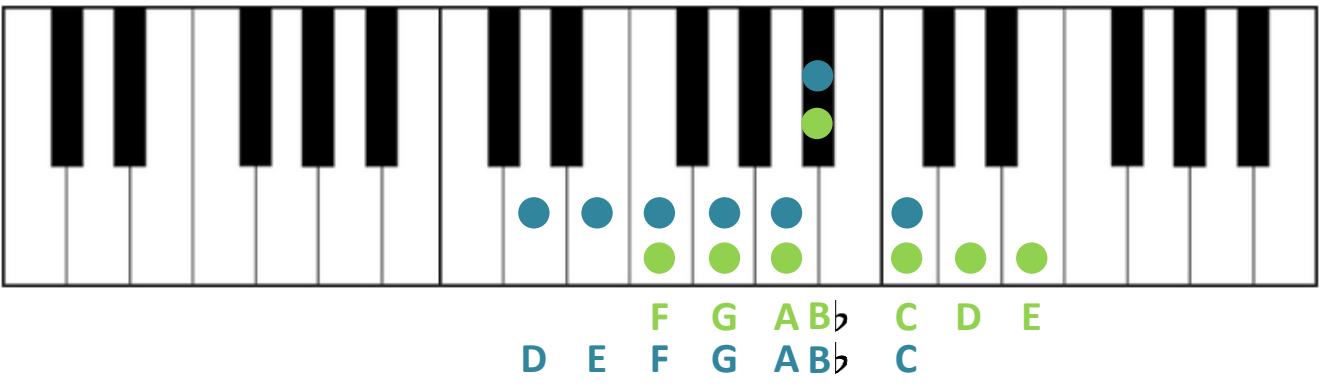
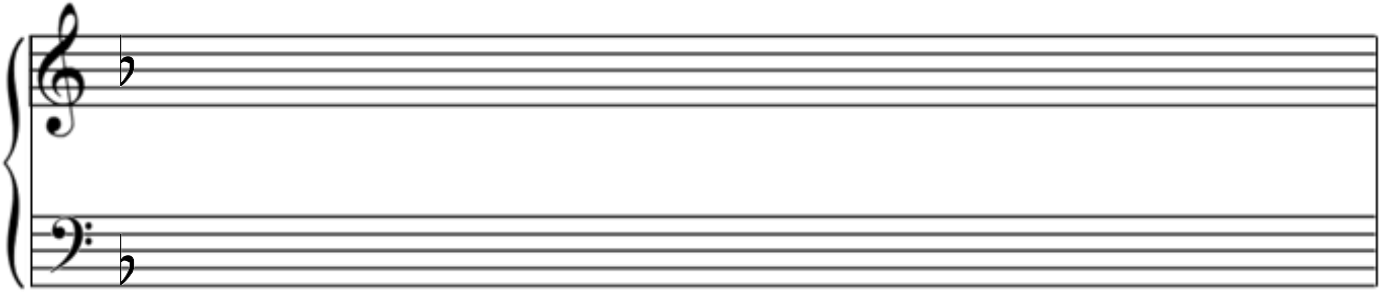
# Mapa 3.2e / Construcción de tonalidades

## Map 3.2e / Construction of keys



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**FM** = Fa mayor = F major

**Dm** = Re menor = D minor

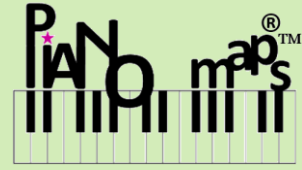


*La tonalidad relativa menor está 3 semitonos abajo de la tonalidad mayor*

*The relative minor key is 3 semitones below the major key*

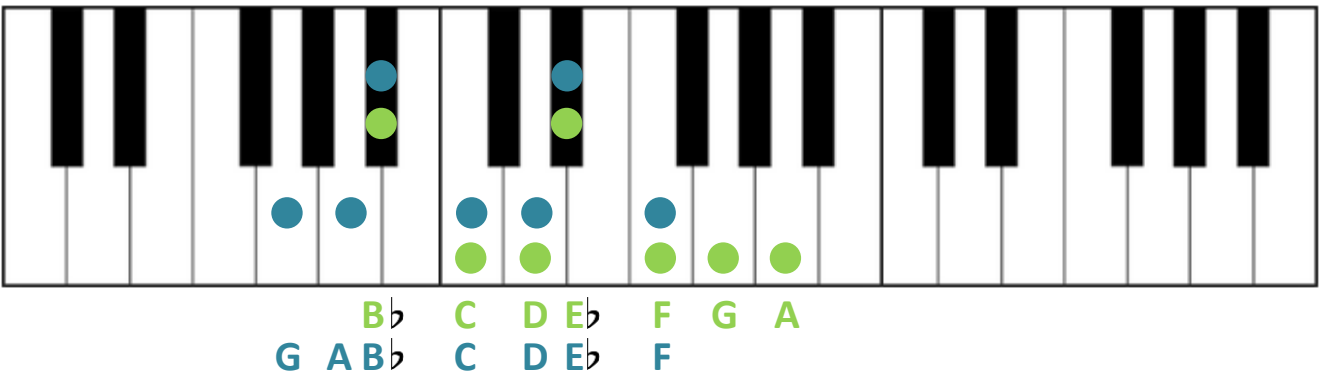
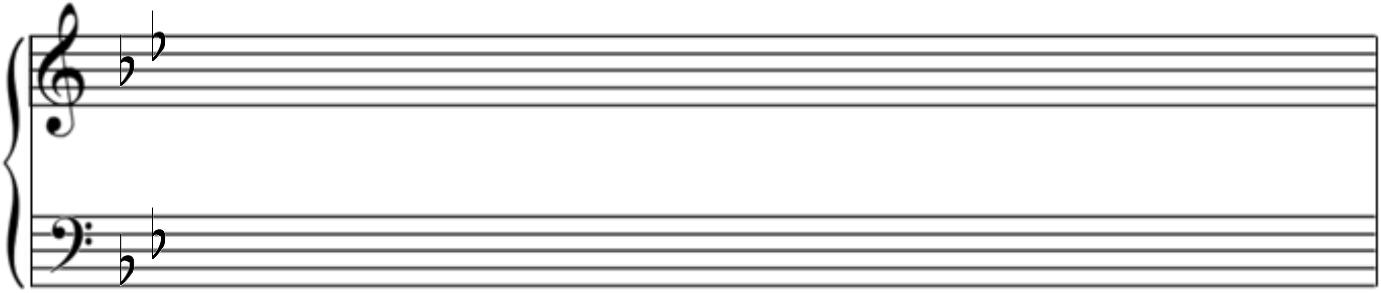
# Mapa 3.2f / Construcción de tonalidades

## Map 3.2f / Construction of keys



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**BbM** = Si Bemol mayor = B Flat major

**Gm** = Sol menor = G minor



*Penúltimo bemol define la tonalidad mayor*  
*Second to last flat defines the major key*

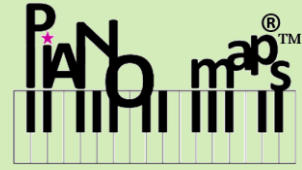
*La tonalidad relativa menor está 3 semitonos abajo de la tonalidad mayor*

*The relative minor key is 3 semitones below the major key*



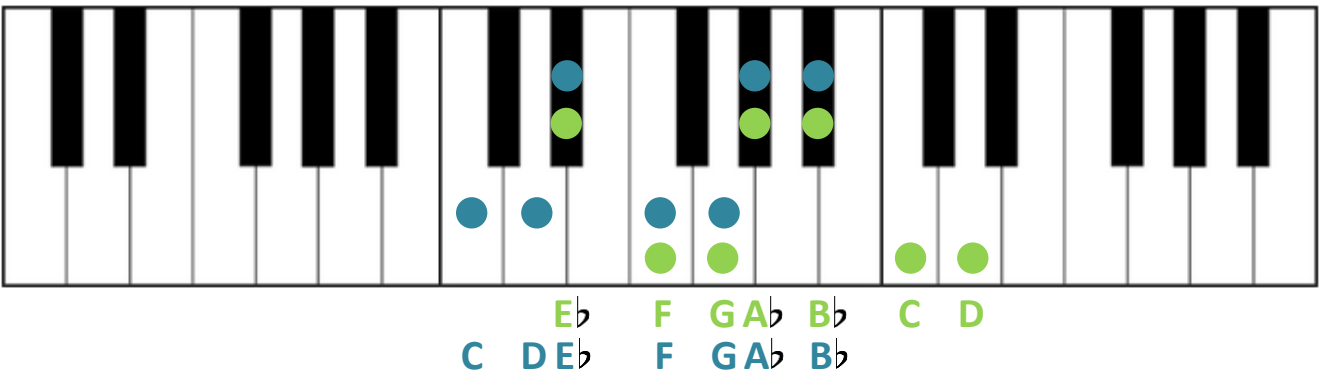
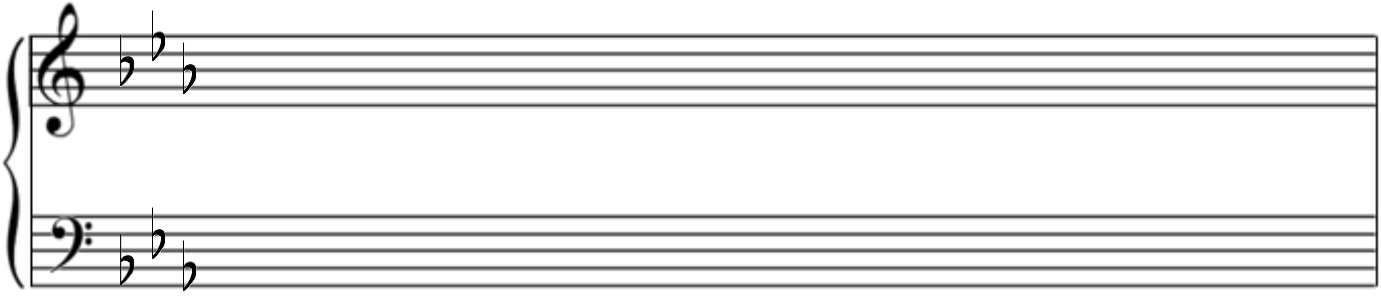
# Mapa 3.2g / Construcción de tonalidades

## Map 3.2g / Construction of keys



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**EbM** = Mi Bemol mayor = E Flat major

**Cm** = Do menor = C minor

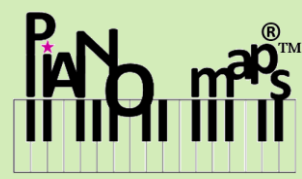


Penúltimo bemol define la tonalidad mayor  
 Second to last flat defines the major key

La tonalidad relativa menor está 3 semitonos abajo de la tonalidad mayor  
 The relative minor key is 3 semitones below the major key

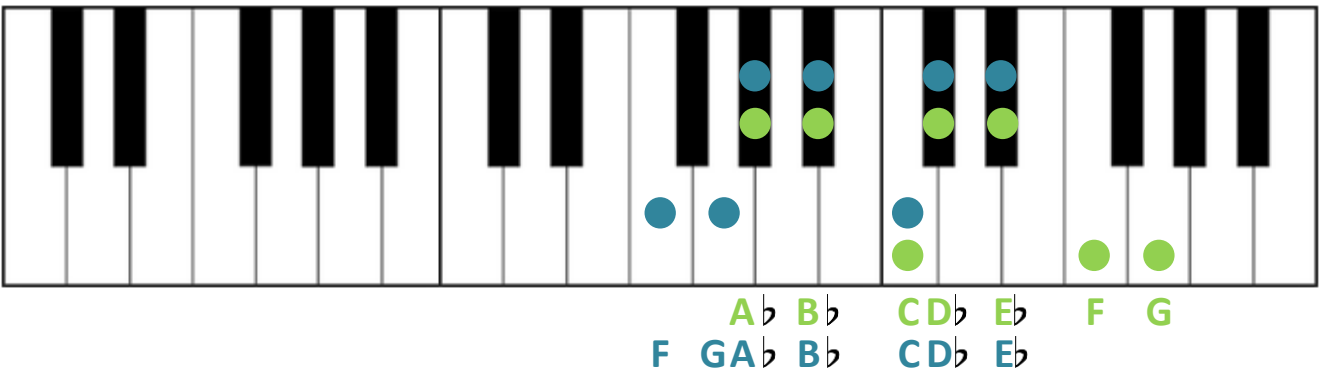
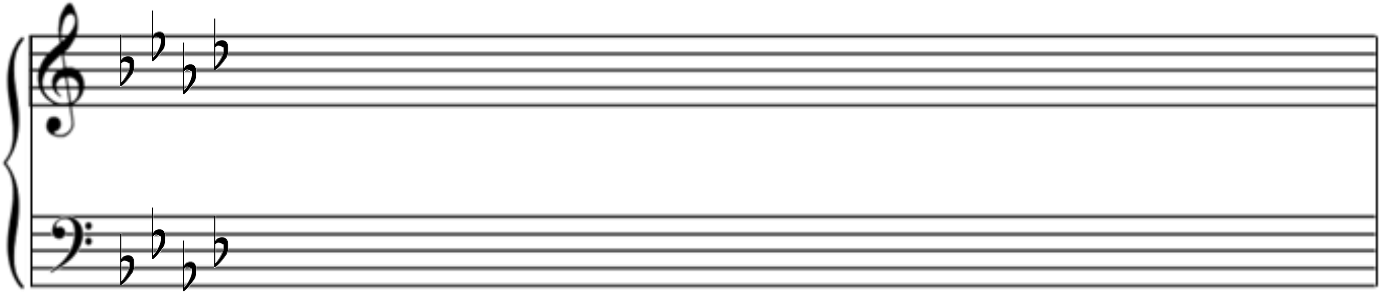
# Mapa 3.2h / Construcción de tonalidades

## Map 3.2h / Construction of keys



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**AbM** = La Bemol mayor = A Flat major

**Fm** = Fa menor = F minor



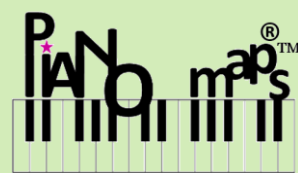
*Penúltimo bemol define la tonalidad mayor*  
*Second to last flat defines the major key*

*La tonalidad relativa menor está 3 semitonos abajo de la tonalidad mayor*

*The relative minor key is 3 semitones below the major key*

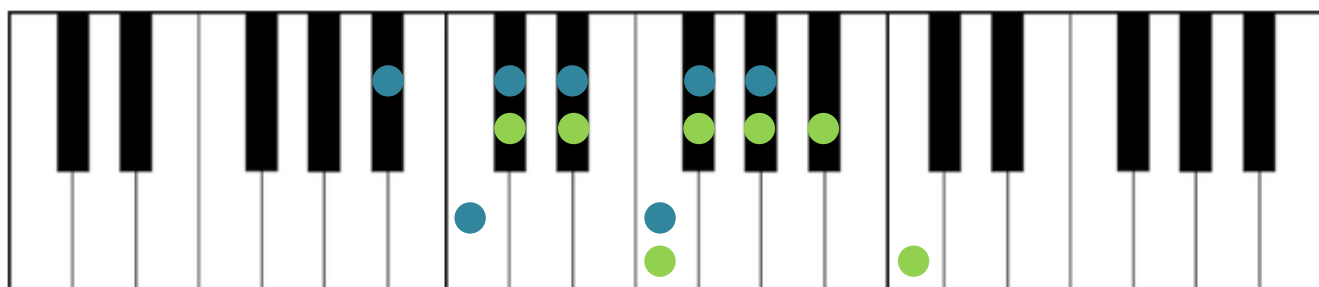
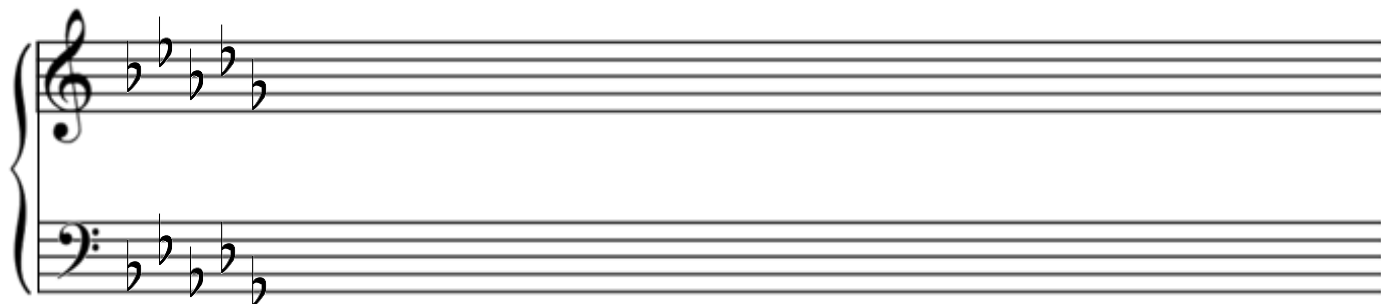
# Mapa 3.2i / Construcción de tonalidades

## Map 3.2i / Construction of keys



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**B $\flat$**     **D $\flat$**  **E $\flat$**     **F** **G $\flat$**  **A $\flat$**  **B $\flat$**     **C**  
**C** **D $\flat$**  **E $\flat$**     **F** **G $\flat$**  **A $\flat$**

**DbM** = Re Bemol mayor = D Flat major

**Bbm** = Si Bemol menor = B Flat minor



*Penúltimo bemol define la tonalidad mayor*  
*Second to last flat defines the major key*

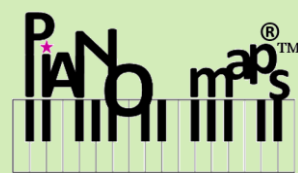
*La tonalidad relativa menor está 3 semitonos abajo de la tonalidad mayor*  
*The relative minor key is 3 semitones below the major key*

- \* DbM y Bbm tienen la misma armadura que C#M y A#m  
Por simplicidad, normalmente se prefiere usar **DbM y Bbm**
- \*\* DbM and Bbm have the same signature as C#M and A#m  
For simplicity, it is usually preferred to use **DbM and Bbm**



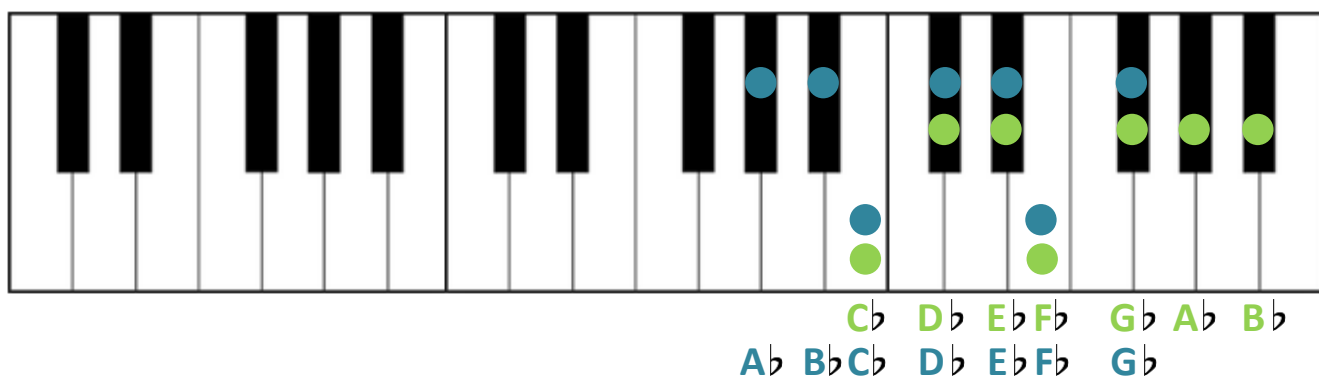
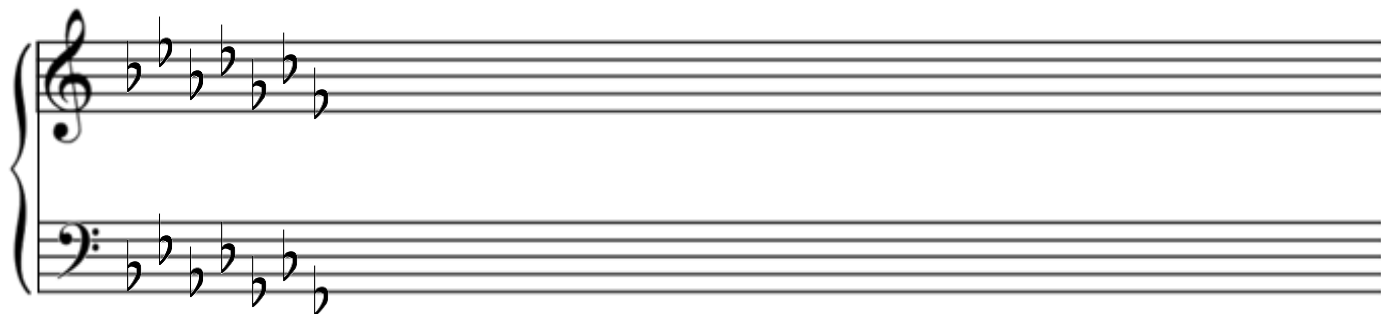
# Mapa 3.2k / Construcción de tonalidades

## Map 3.2k / Construction of keys



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**CbM** = Do Bemol mayor = C Flat major

**Abm** = La Bemol menor = A Flat minor



*Penúltimo bemol define la tonalidad mayor*  
*Second to last flat defines the major key*

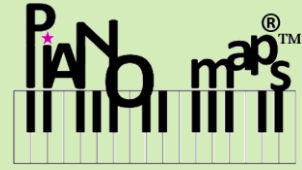
*La tonalidad relativa menor está 3 semitonos abajo de la tonalidad mayor*  
*The relative minor key is 3 semitones below the major key*

\* CbM y Abm tienen la misma armadura que BM y G#m  
 Por simplicidad, normalmente se prefiere usar **BM y G#m**

\*\* CbM y Abm have the same signature as BM y G#m  
 For simplicity, it is usually preferred to use **BM and G#m**

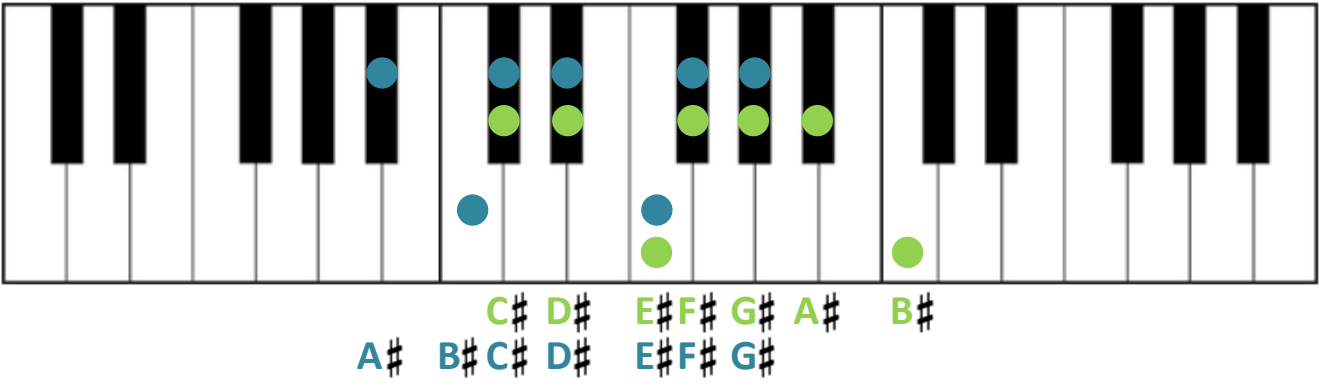
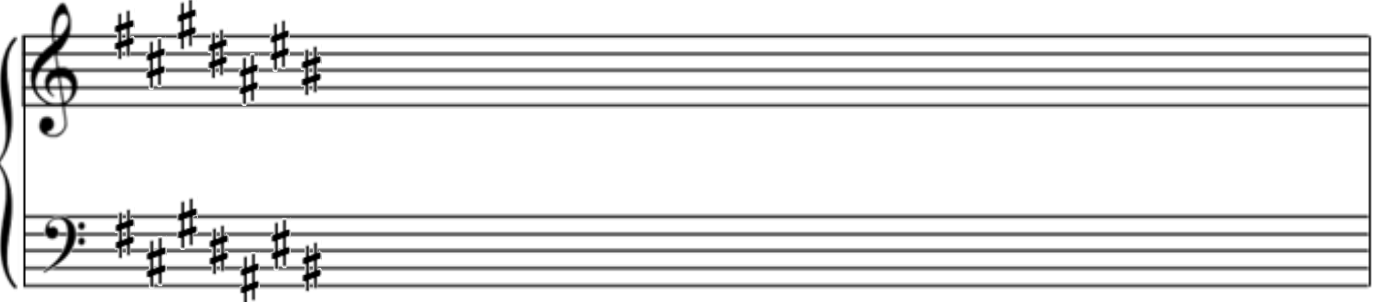
# Mapa 3.2I / Construcción de tonalidades

## Map 3.2I / Construction of keys



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**C#M** = Do Sostenido mayor = C Sharp major  
**A#m** = La Sostenido menor = A Sharp minor



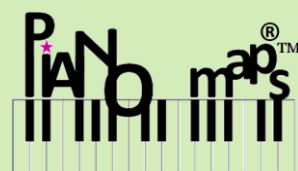
*½ tono arriba del último sostenido define la tonalidad mayor*  
*½ tone above the last sharp defines the major key*

*La tonalidad relativa menor está 3 semitonos abajo de la tonalidad mayor*  
*The relative minor key is 3 semitones below the major key*

- \* C#M y A#m tienen la misma armadura que DbM y Bbm  
 Por simplicidad, normalmente se prefiere usar **DbM y Bbm**
- \*\* C#M y A#m have the same signature as DbM y Bbm  
 For simplicity, it is usually preferred to use **DbM and Bbm**

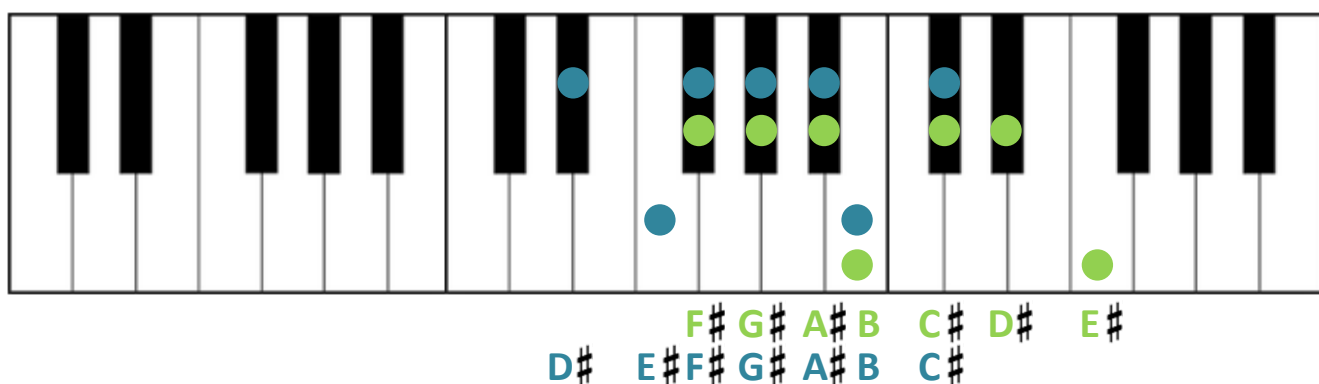
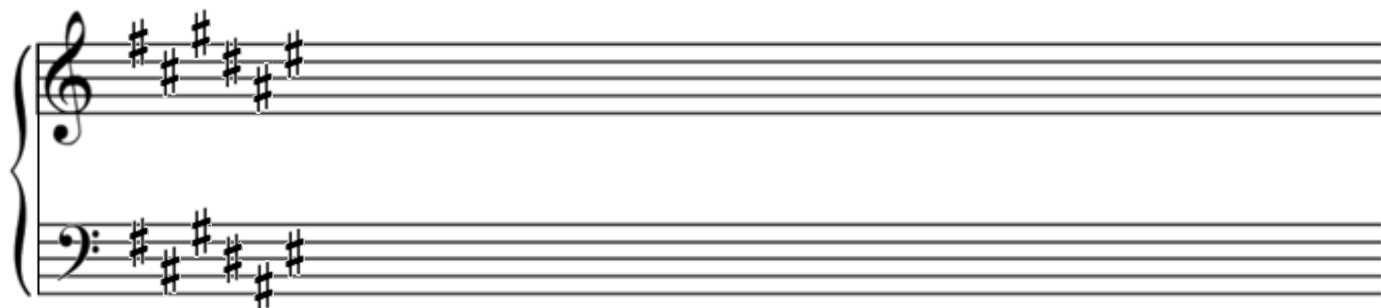
# Mapa 3.2m / Construcción de tonalidades

## Map 3.2m / Construction of keys



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**F#M** = Fa Sostenido mayor = F Sharp major

**D#m** = Re Sostenido menor = D Sharp minor



*½ tono arriba del último sostenido define la tonalidad mayor*

*½ tone above the last sharp defines the major key*

*La tonalidad relativa menor está 3 semitonos abajo de la tonalidad mayor*  
*The relative minor key is 3 semitones below the major key*

\* F#M y D#m tienen la misma armadura que GbM y Ebm

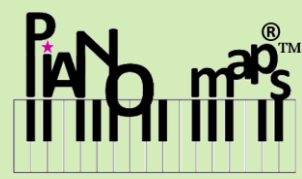
Usualmente ambas tonalidades mayores y ambas tonalidades menores son utilizadas

\*\* F#M y D#m have the same signature as GbM y Ebm

Usually both major keys and both minor keys are used

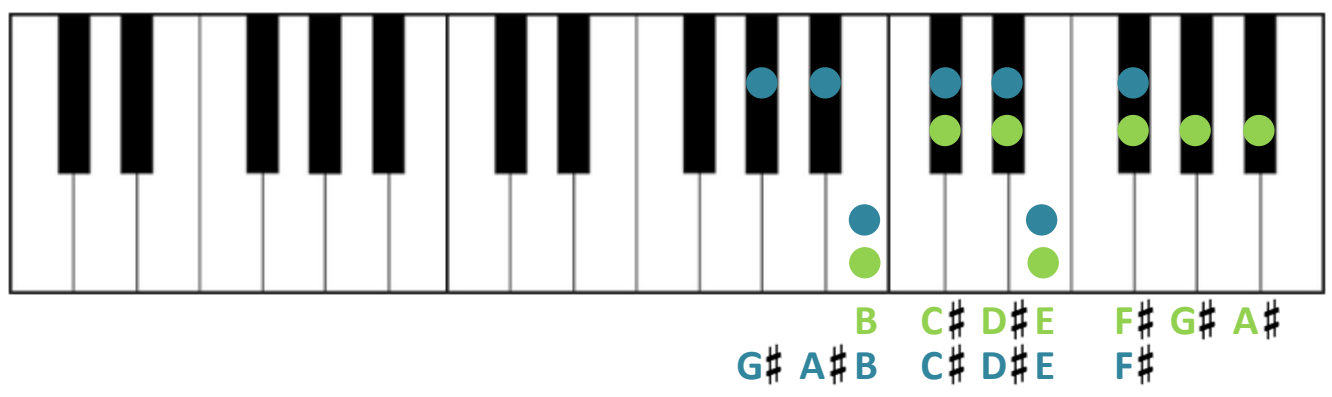
# Mapa 3.2n / Construcción de tonalidades

## Map 3.2n / Construction of keys



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**BM** = Si mayor = B major

**G#m** = Sol Sostenido menor = G Sharp minor



*½ tono arriba del último sostenido define la tonalidad mayor*  
*½ tone above the last sharp defines the major key*

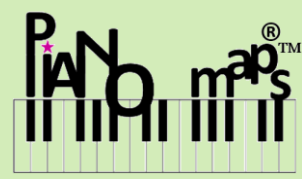
*La tonalidad relativa menor está 3 semitonos abajo de la tonalidad mayor*  
*The relative minor key is 3 semitones below the major key*

- \* **BM** y **G#m** tienen la misma armadura que **CbM** y **Abm**  
 Por simplicidad, normalmente se prefiere usar **BM** y **G#m**
- \*\* **BM** y **G#m** have the same signature as **CbM** y **Abm**  
 For simplicity, it is usually preferred to use **BM** and **G#m**



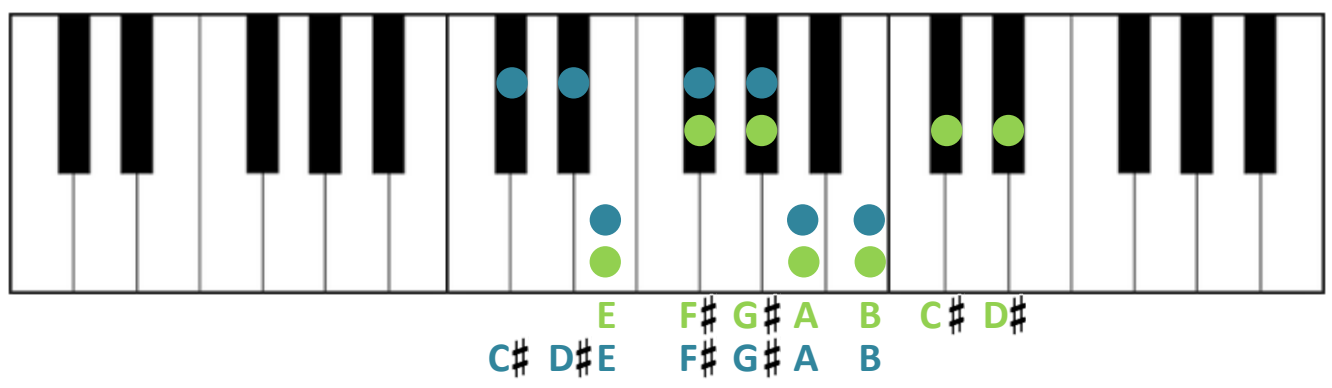
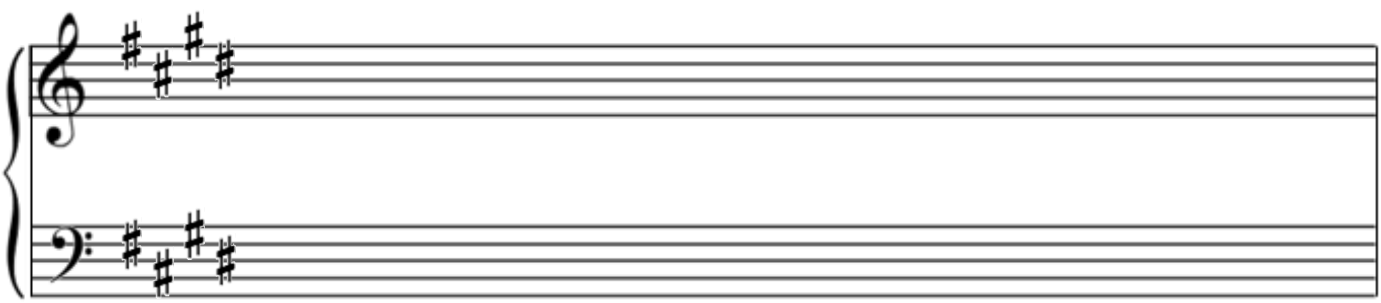
# Mapa 3.2o / Construcción de tonalidades

## Map 3.2o / Construction of keys



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**EM** = Mi mayor = E major

**C#m** = Do Sostenido menor = C Sharp minor

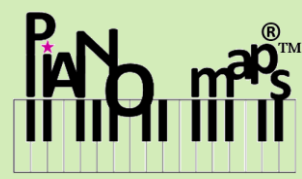


*½ tono arriba del último sostenido define la tonalidad mayor*  
*½ tone above the last sharp defines the major key*

*La tonalidad relativa menor está 3 semitonos abajo de la tonalidad mayor*  
*The relative minor key is 3 semitones below the major key*

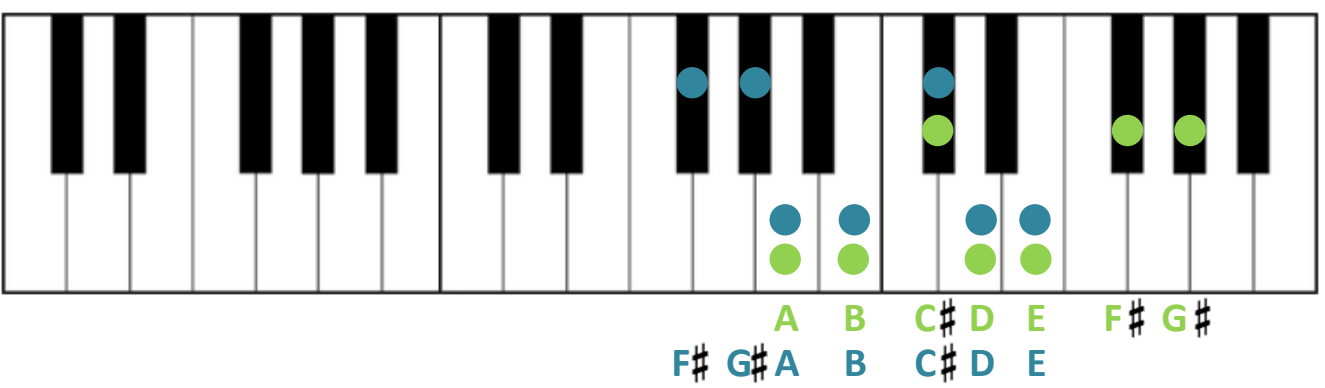
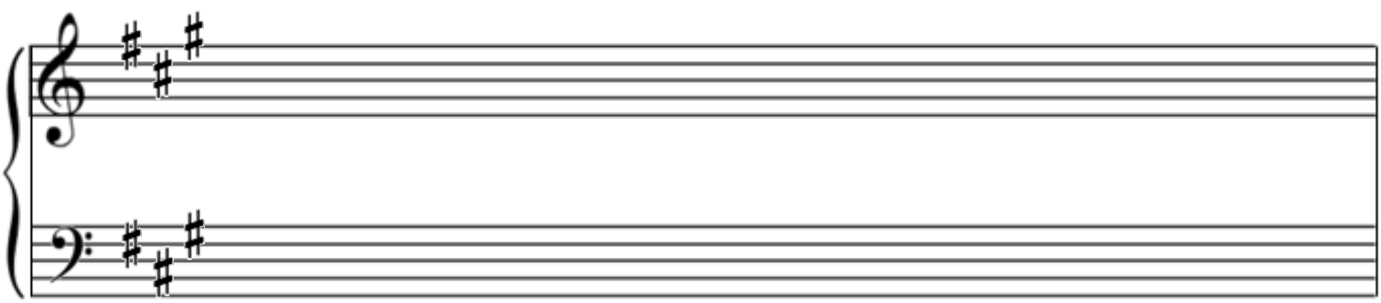
# Mapa 3.2p / Construcción de tonalidades

## Map 3.2p / Construction of keys



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**AM** = La mayor = A major

**F#m** = Fa Sostenido menor = F Sharp minor

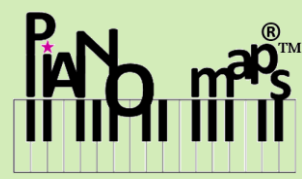


*½ tono arriba del último sostenido define la tonalidad mayor*  
*½ tone above the last sharp defines the major key*

*La tonalidad relativa menor está 3 semitonos abajo de la tonalidad mayor*  
*The relative minor key is 3 semitones below the major key*

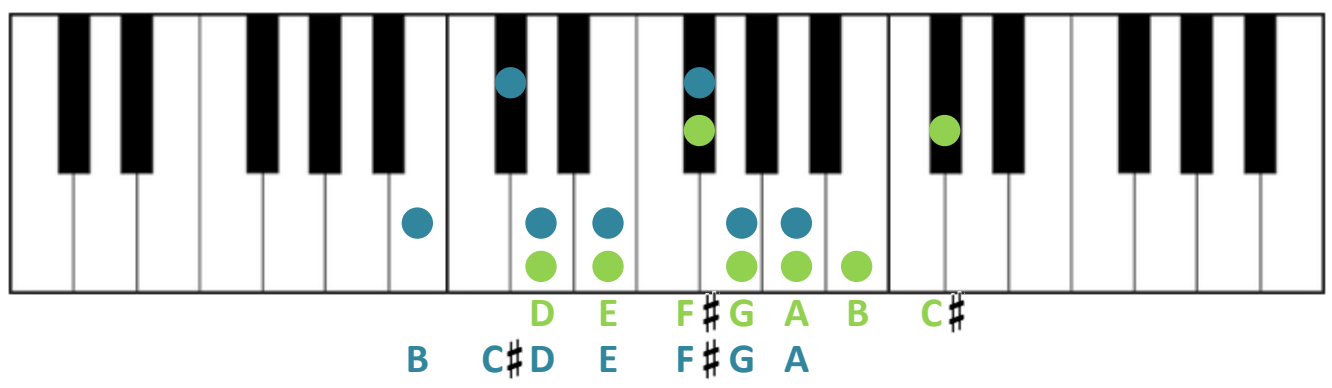
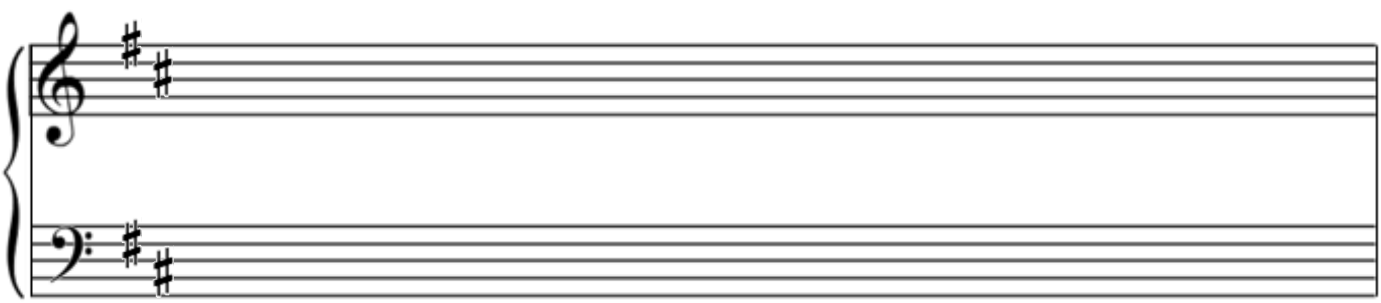
# Mapa 3.2q / Construcción de tonalidades

## Map 3.2q / Construction of keys

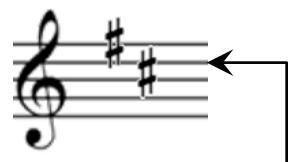


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**DM** = Re mayor = D major  
**Bm** = Si menor = B minor

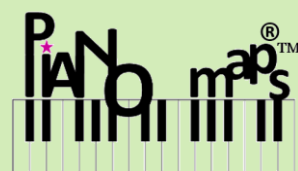


*½ tono arriba del último sostenido define la tonalidad mayor*  
*½ tone above the last sharp defines the major key*

*La tonalidad relativa menor está 3 semitonos abajo de la tonalidad mayor*  
*The relative minor key is 3 semitones below the major key*

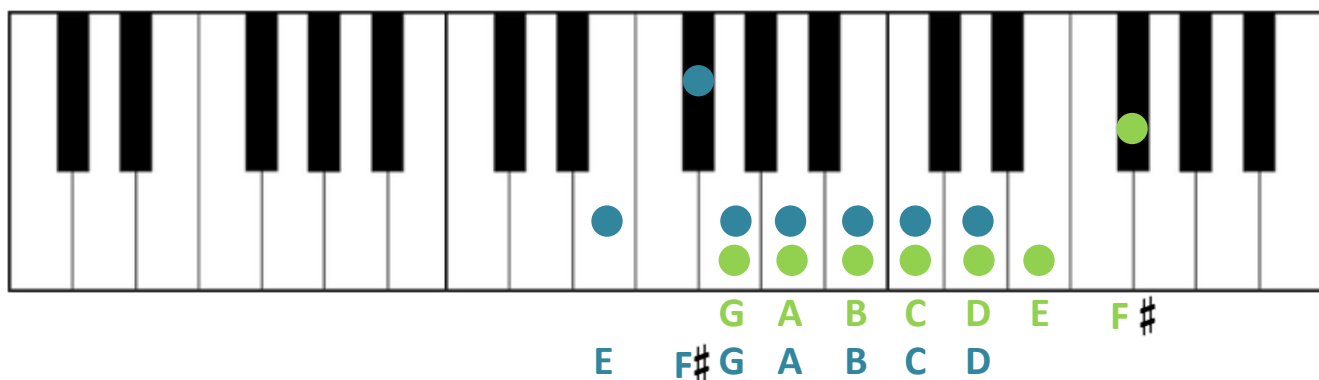
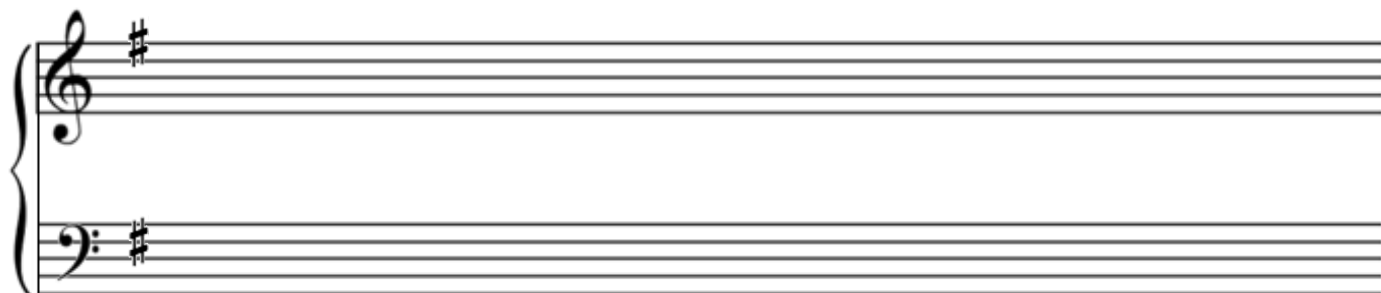
# Mapa 3.2r / Construcción de tonalidades

## Map 3.2r / Construction of keys



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**GM** = Sol mayor = G major

**Em** = Mi menor = E minor



*½ tono arriba del último sostenido define la tonalidad mayor*

*½ tone above the last sharp defines the major key*

*La tonalidad relativa menor está 3 semitonos abajo de la tonalidad mayor*  
*The relative minor key is 3 semitones below the major key*

Como un complemento al dominio de las tonalidades mayores y menores, es útil desarrollar la identificación auditiva de las tonalidades.

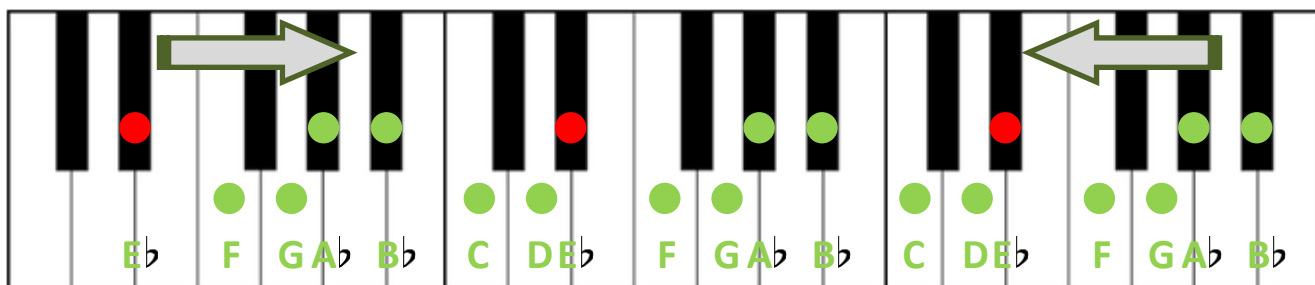
Esto se puede iniciar con la identificación de la nota tónica en cada una de ellas.

- Tocar en el piano la escala completa de una tonalidad al azar, iniciando en una nota diferente a la tónica de la tonalidad, y avanzando en forma ascendente o descendente.
- Sin ver la secuencia de notas que se está tocando, identificar la nota tónica de la tonalidad.

Una vez identificada la nota tónica, queda determinada la escala completa de la tonalidad.

Esto no tiene como objeto identificar de qué tonalidad se trata, lo que implica un grado de dificultad mucho mayor, requiriendo lo que se denomina “oído absoluto”, que es la habilidad de identificar una nota sin la ayuda de otras notas de referencia.

**Ejemplo:** si se tratara de la tonalidad de Mi bemol mayor:



Iniciar la secuencia en cualquier nota diferente a la tónica. ●

Identificar la nota tónica sin observar la ejecución. ●

As a complement to mastery of major and minor keys, it is useful to develop the identification of the keys in an auditive way.

This can be started by identifying the tonic note in each of them:

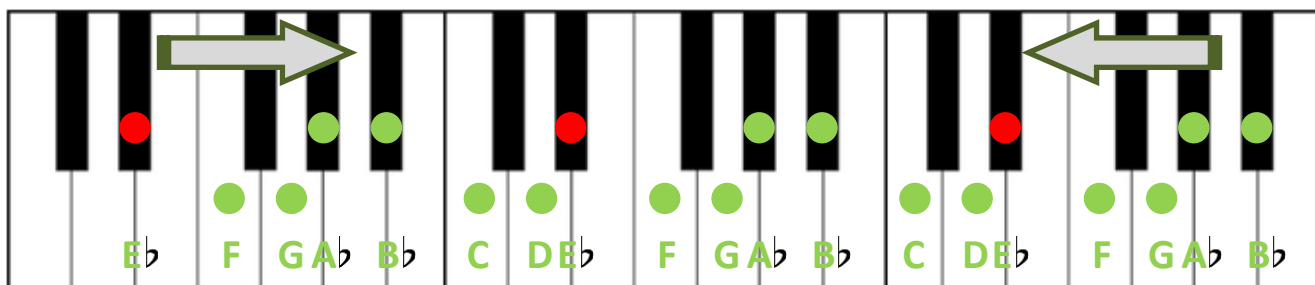
- Play the full scale of a random key on the piano, starting on a different note than the tonic of the key, and moving upwards and downwards.
- Without looking at the sequence of notes being played, identify the tonic note of the key.

Once the tonic note is identified, the full scale of the key is determined.

This is not intended to identify what key it is, which implies a much greater degree of difficulty, requiring what is called “absolute pitch” which is the ability to identify a note without the aid of other reference notes.

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**Example:** If it were the key of E flat major:



Start the sequence on any note other than the tonic. ●

Identify the tonic note without observing the execution. ●

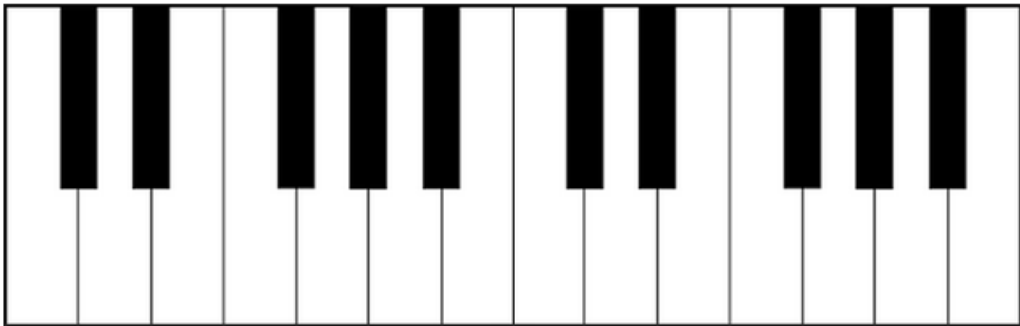
**3.3 Progresiones**

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**3.3 Progressions**



**Progresión Armónica**, o simplemente “Progresión”, es una secuencia de acordes o arpeggios que forman un patrón deseado. Este concepto podría extenderse a las escalas.

Ese patrón puede ser abierto, o puede cerrarse regresando al acorde inicial de la progresión para, entonces, repetir el patrón.

En el dominio de las tonalidades, son útiles las Progresiones que recorren todas las notas de la tonalidad, regresando a la primera sin repetir ninguna.

Existen tres Progresiones principales que tienen esta característica:

- Progresión Cromática – se mueve en intervalos de un semitono
- Progresión de 4as – se mueve en intervalos de 4as (5 semitonos)
- Progresión de 5as – se mueve en intervalos de 5as (7 semitonos)

Para el análisis de todas las tonalidades, en este capítulo se sigue la Progresión de 4as.

Sin embargo, se puede optar por seguir la Progresión de 5as que resulta ligeramente más fácil de seguir, dado que la posición inicial de la tríada de cualquier tonalidad es la misma que la posición final de la tríada de la tonalidad anterior.



**Harmonic Progression**, or just “Progression”, is a sequence of chords or arpeggios that form a desired pattern.

This concept could be extended to scales.

That pattern can be open, or it can be closed by returning to the initial chord of the progression, then, repeat the pattern.

In the mastery of tonalities, the Progressions that run through all the keys on the keyboard, returning to the first one without repeating any, are useful.

There are three main Progressions that have this characteristic:

- Chromatic Progression – moves in intervals of one semitone
- Progression of 4ths – moves in intervals of 4ths (5 semitones)
- Progression of 5ths – moves in intervals of 5ths (7 semitones)

For the analysis of all the keys, in this chapter the Progression of 4ths is followed.

However, it may be chosen to follow the Progression of 5ths which is slightly easier since the initial position of the triad of any key is the same as the final position of the triad of the previous key.

Progresión Cromática / Chromatic Progression

C – C# – D – D# – E – F – F# – G – G# – A – A# – B – C

Progresión de 4as / Progression of 4ths

C – F –  $\flat$ B –  $\flat$ E –  $\flat$ A –  $\flat$ D –  $\flat$ G – B – E – A – D – G – C

Progresión de 5as / Progression of 5ths

C – G – D – A – E – B – F# – C# – G# – D# – A# – F – C

---

**La progresión** de 4as y la de 5as son la misma, pero en orden inverso.

**The progression** of 4ths and the progression of 5ths are the same, but in inverse order.

Progresión de 4as / Progression of 4ths

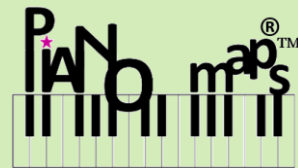
C – F –  $\flat$ B –  $\flat$ E –  $\flat$ A –  $\flat$ D –  $\flat$ G – B – E – A – D – G – C

C – F – #A – #D – #G – #C – #F – B – E – A – D – G – C

Progresión de 5as / Progression of 5ths

# Mapa 3.3b / Progresiones de 4as y 5as

## Map 3.3b / Progressions of 4ths and 5ths



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**Progresión de 4as**  
**Progression of 4ths**



**Progresión de 5as**  
**Progression of 5ths**



Talidades Enarmónicas / Enharmonic Keys

**Progresión de 4as**  
**Progression of 4ths**



**Progresión de 5as**  
**Progression of 5ths**

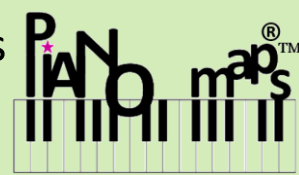


**Es importante** identificar en el diagrama las 3 tonalidades enarmónicas.

**It is important** to identify in the diagram the 3 enharmonic keys.

# Mapa 3.3c / Progresión de 4as para tríadas mayores

## Map 3.3c / Progression of 4ths for major triads



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C	1		1		1														
F			2		2		2												
B $\flat$					3		3		3										
E $\flat$							4		4		4								
A $\flat$					5		5		5										
D $\flat$							6		6		6								
G $\flat$									7		7		7						
B											8		8		8				
E									9		9		9						
A											10		10		10				
D									11		11		11						
G											12		12		12				

**Hay 12 tonalidades** diferentes (recordar que, aunque existen 15 tonalidades, hay 3 con idéntica armadura).

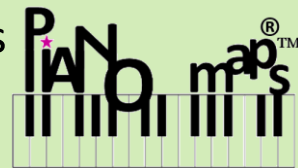
Aquí se muestran las tríadas mayores de esas 12 tonalidades, siguiendo una progresión de 4as.

**There are 12** different keys (remember that, although there are 15 keys, 3 of them have identical signature).

Here, the major triads of those 12 keys, are shown, following a progression of 4ths.

# Mapa 3.3d / Progresión de 5as para tríadas mayores

## Map 3.3d / Progression of 5ths for major triads



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C	1		1		1														
G				2		2		2											
D							3		3		3								
A										4		4		4					
E			5		5		5												
B						6		6		6									
F#									7		7		7						
C#												8		8		8			
G#				9		9		9											
D#							10		10		10								
A#										11		11		11					
F			12		12		12												

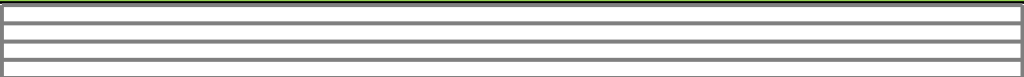
**Hay 12 tonalidades** diferentes (recordar que, aunque existen 15 tonalidades, hay 3 con idéntica armadura).

Aquí se muestran las tríadas mayores de esas 12 tonalidades, siguiendo una progresión de 5as.

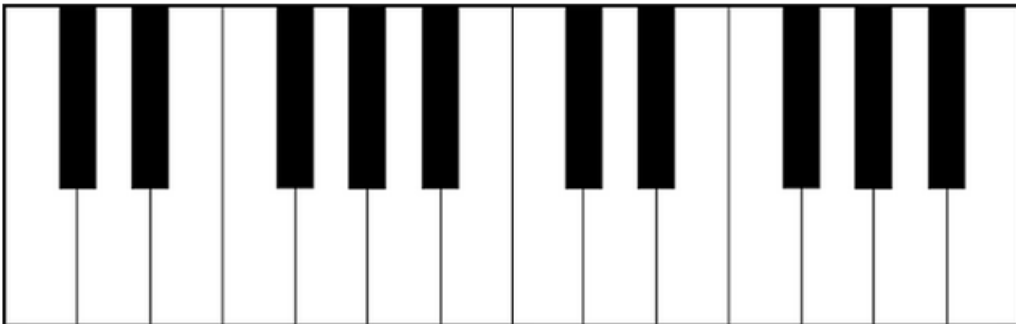
**There are 12** different keys (remember that, although there are 15 keys, 3 of them have identical signature).

Here, the major triads of those 12 keys, are shown, following a progression of 5ths.

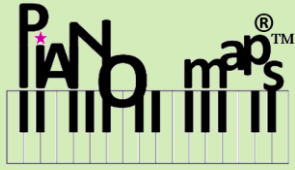
**3.4 Progresiones de 4as en el Teclado**



**3.4 Progressions of 4ths on the Keyboard**



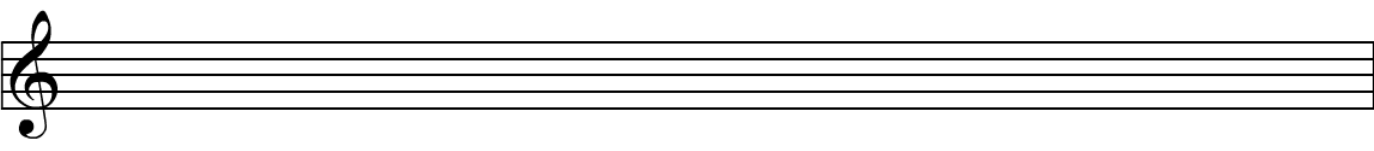
Mapa 3.4a / Progresión de 4as, tonalidades mayores  
 Map 3.4a / Progression of 4ths, major keys



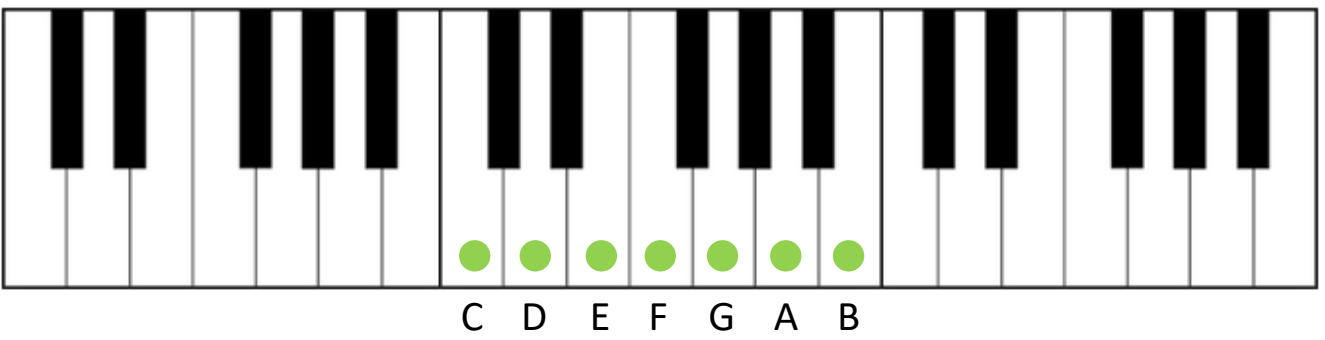
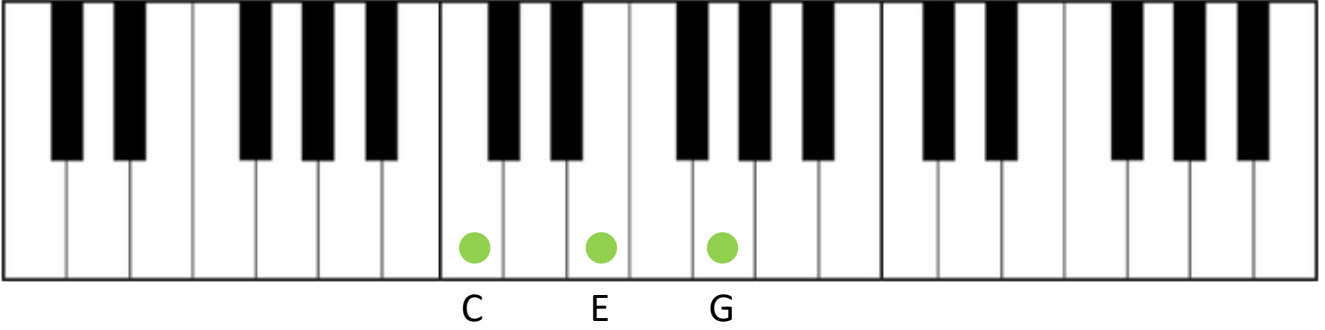
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*Raíz de la Progresión de 4as (1a posición para tríada y escala mayores)*  
*Progression of 4ths Root (1st position for major triad and scale)*



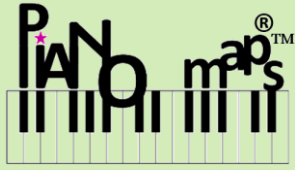
**CM** = Do Mayor = C Major



Número de Teclas Negras / Number of Black Keys on the keyboard



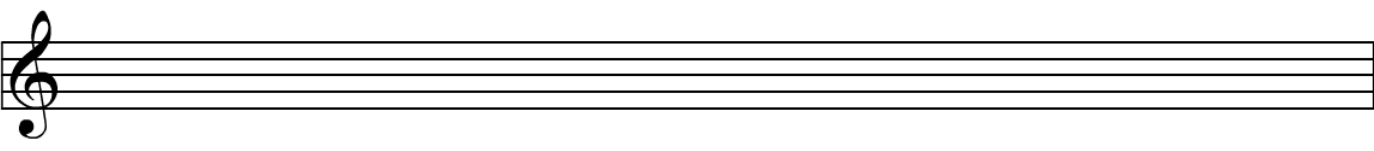
Mapa 3.4b / Progresión de 4as, tonalidades mayores  
 Map 3.4b / Progression of 4ths, major keys



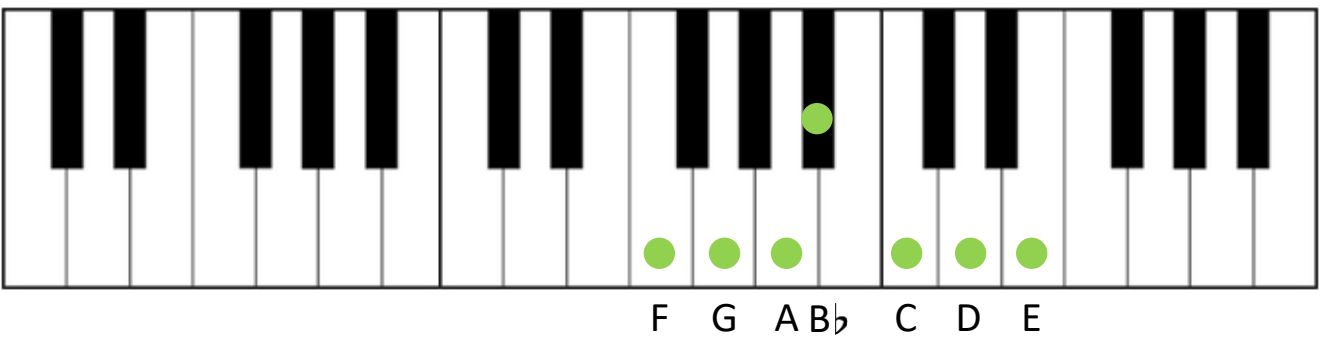
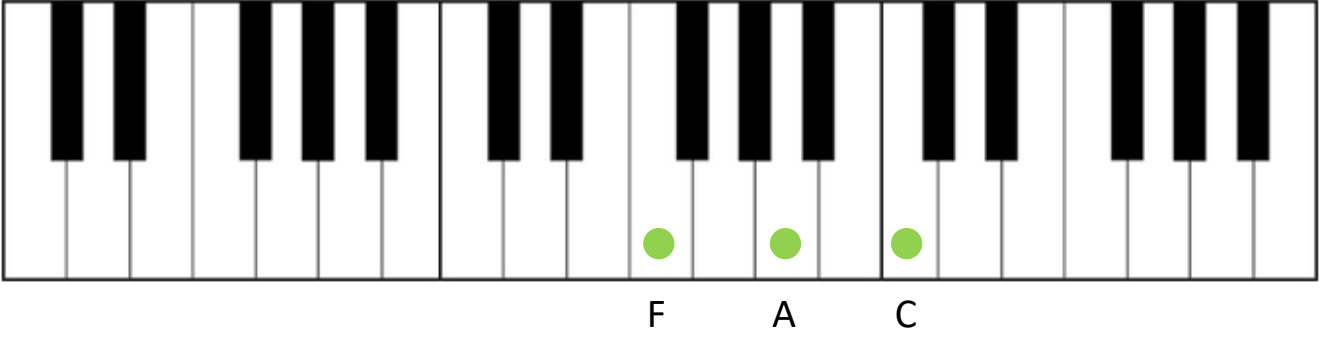
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*2a posición para tríada y escala mayores*  
*2nd position for major triad and scale*



**FM** = Fa Mayor = F Major

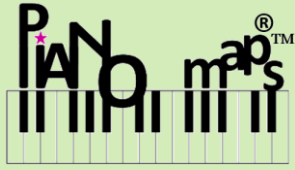


Número de Teclas Negras / Number of Black Keys on the keyboard





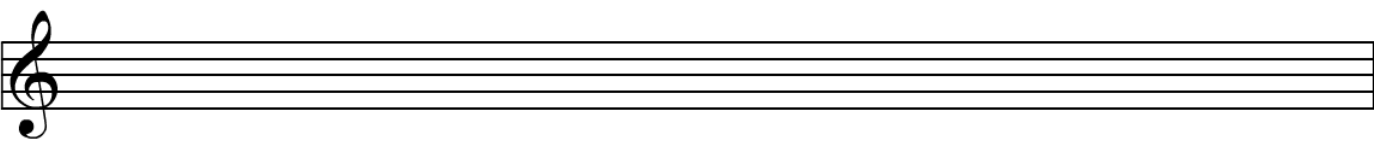
Mapa 3.4c / Progresión de 4as, tonalidades mayores  
 Map 3.4c / Progression of 4ths, major keys



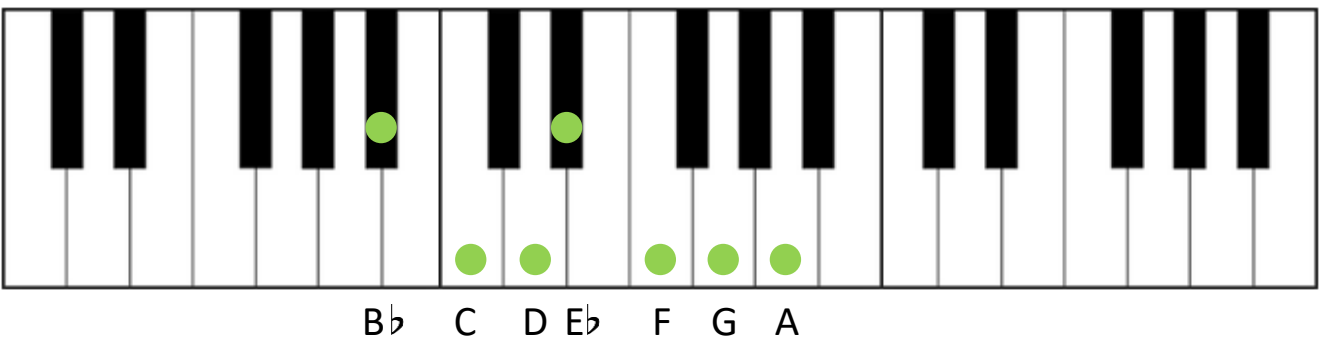
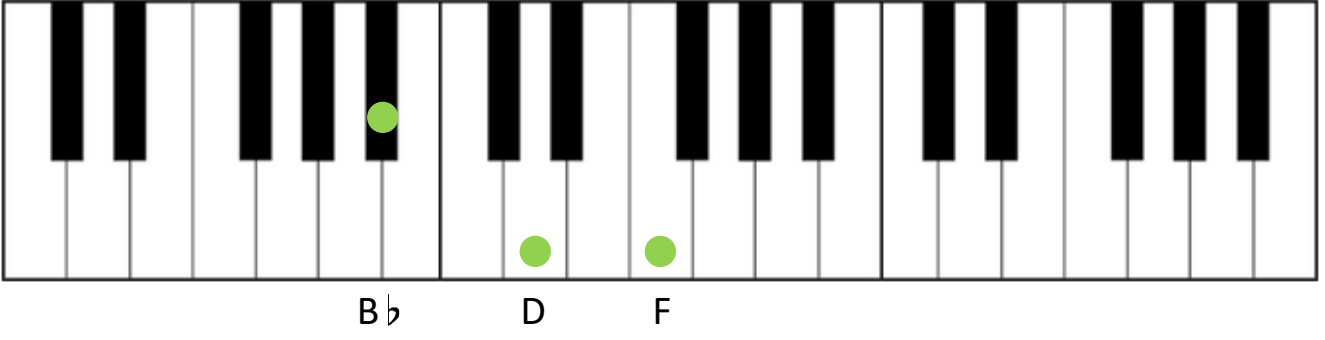
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*3a posición para tríada y escala mayores*  
*3rd position for major triad and scale*



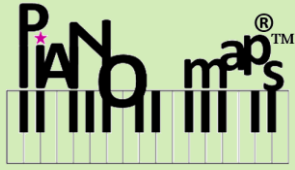
**BbM** = Si Bemol Mayor = B Flat Major



Número de Teclas Negras / Number of Black Keys on the keyboard



Mapa 3.4d / Progresión de 4as, tonalidades mayores  
 Map 3.4d / Progression of 4ths, major keys



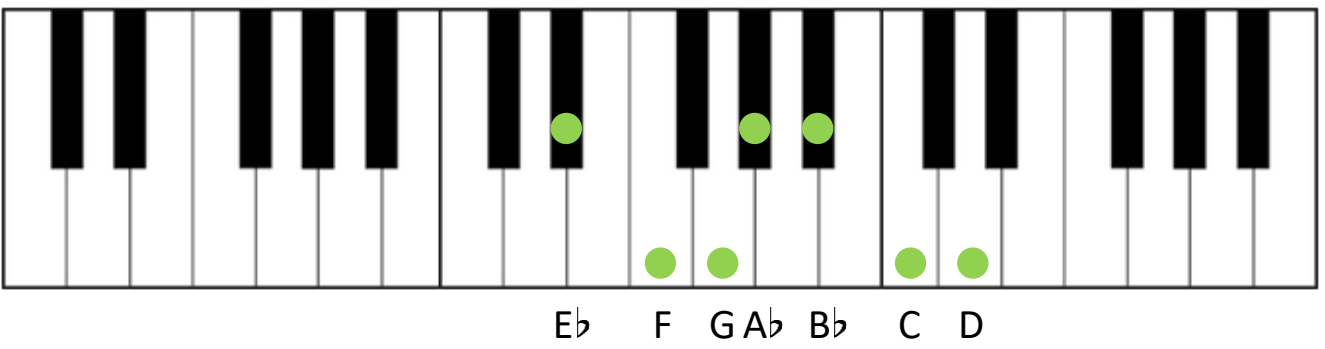
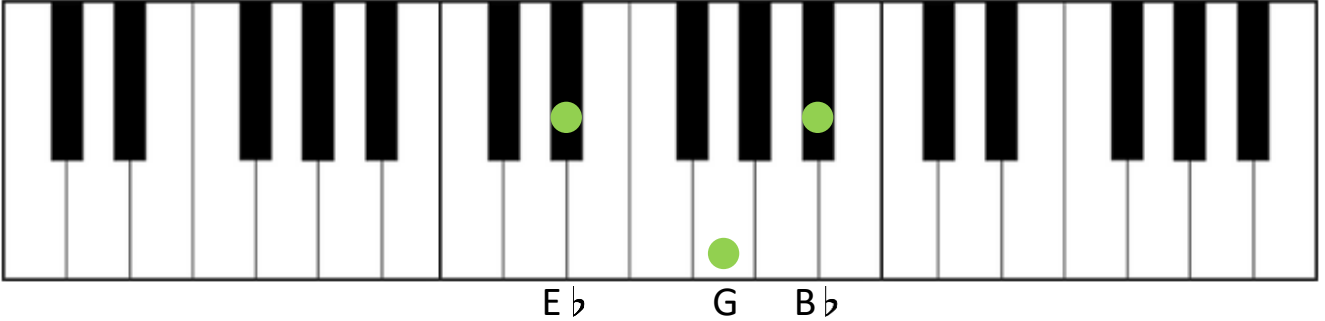
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*4a posición para tríada y escala mayores*  
*4rd position for major triad and scale*



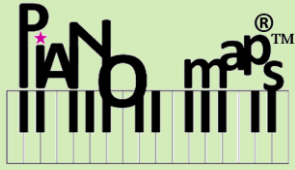
**E<sub>b</sub>M** = Mi Bemol Mayor = E Flat Major



Número de Teclas Negras / Number of Black Keys on the keyboard



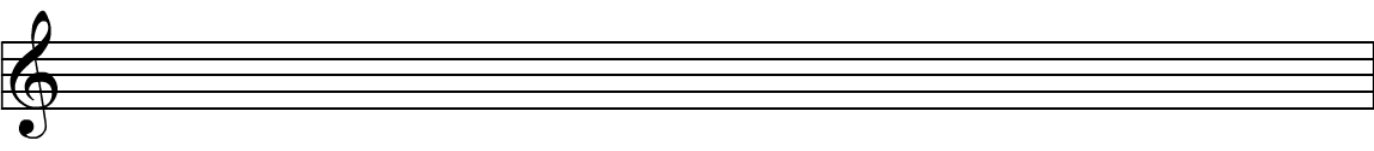
Mapa 3.4e / Progresión de 4as, tonalidades mayores  
 Map 3.4e / Progression of 4ths, major keys



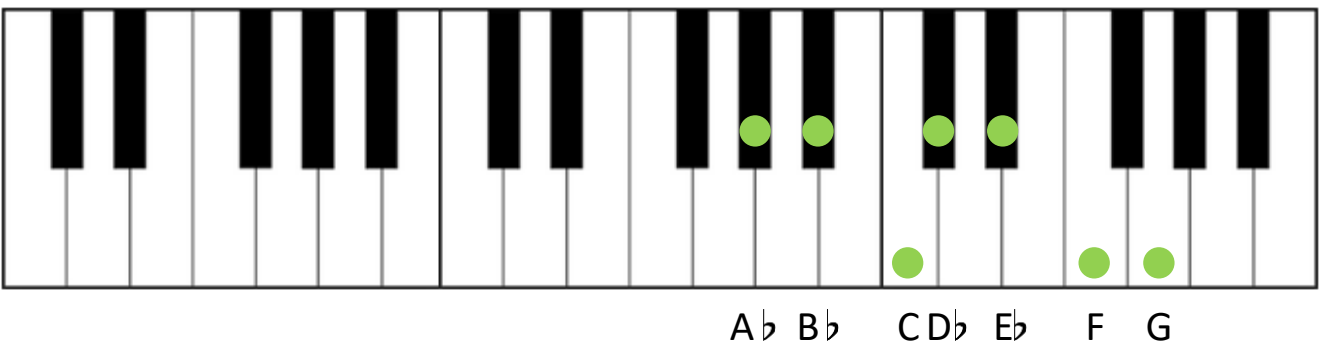
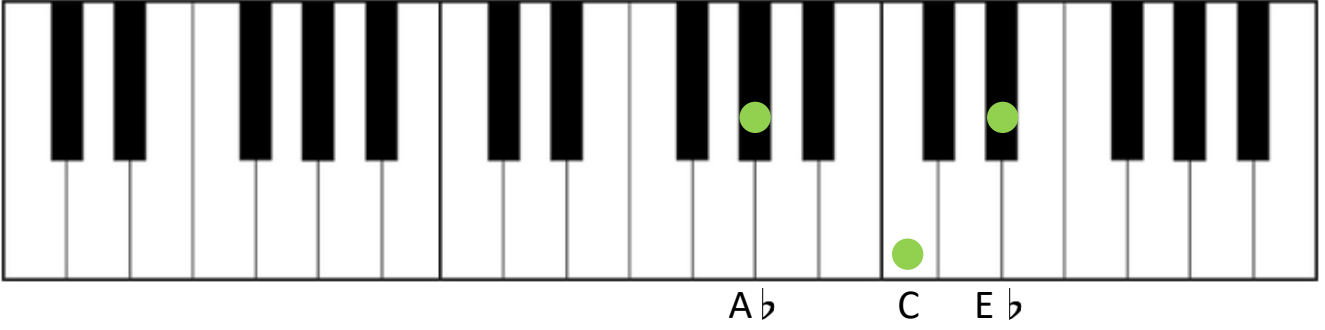
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*5a posición para tríada y escala mayores*  
*5th position for major triad and scale*



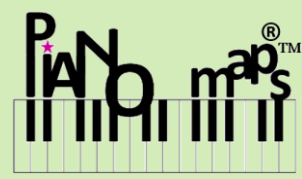
**AbM** = La Bemol Mayor = A Flat Major



Número de Teclas Negras / Number of Black Keys on the keyboard



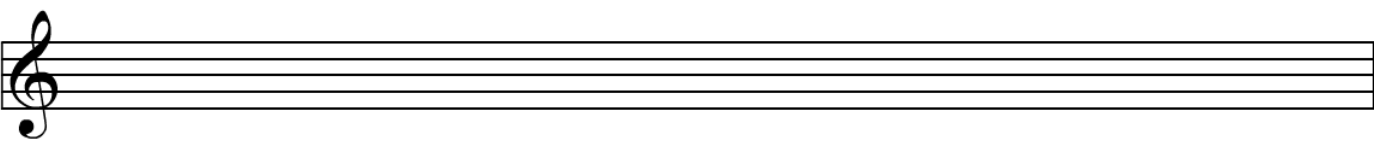
Mapa 3.4f / Progresión de 4as, tonalidades mayores  
 Map 3.4f / Progression of 4ths, major keys



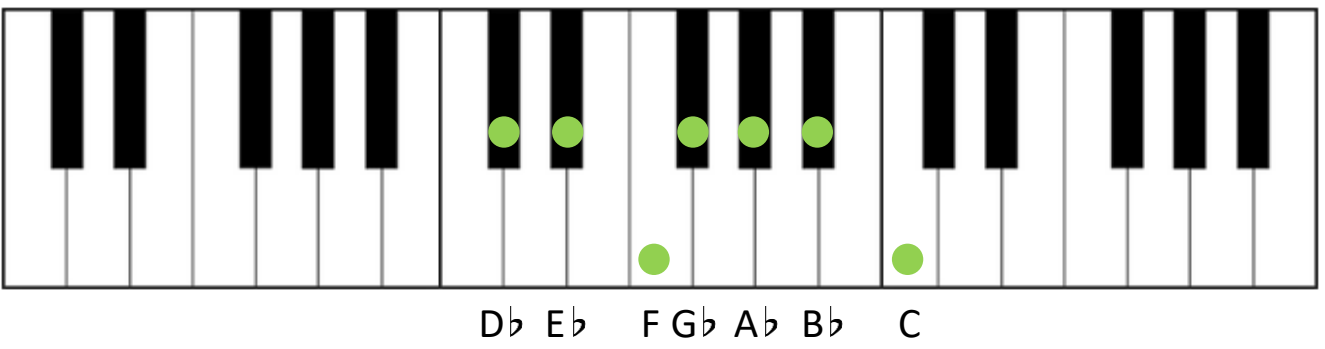
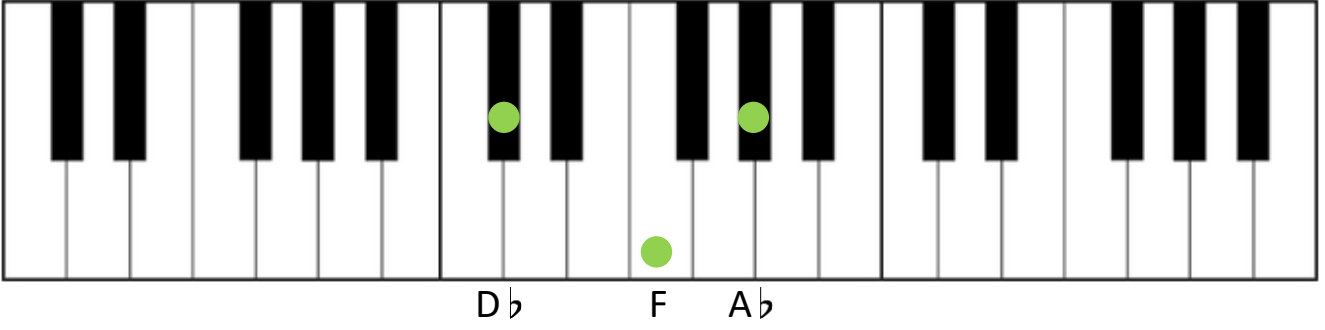
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*6a posición para tríada y escala mayores*  
*6th position for major triad and scale*



**DbM** = Re Bemol Mayor = D Flat Major

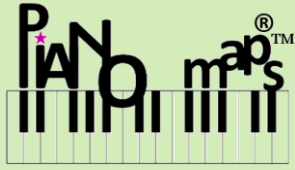


Número de Teclas Negras / Number of Black Keys on the keyboard



# Mapa 3.4g / Progresión de 4as, tonalidades mayores

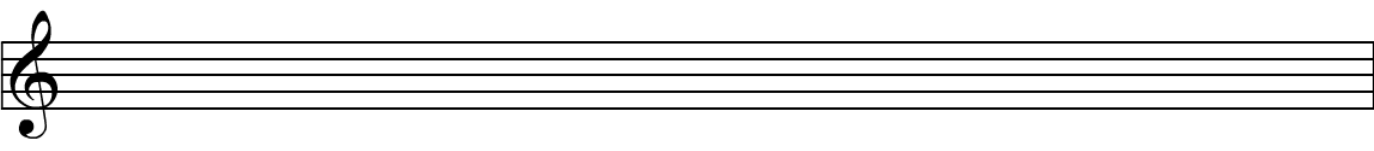
## Map 3.4g / Progression of 4ths, major keys



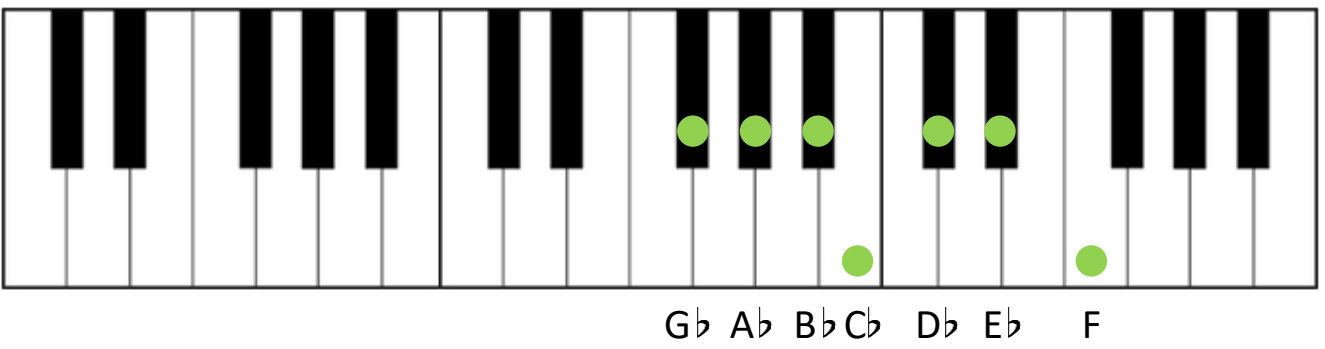
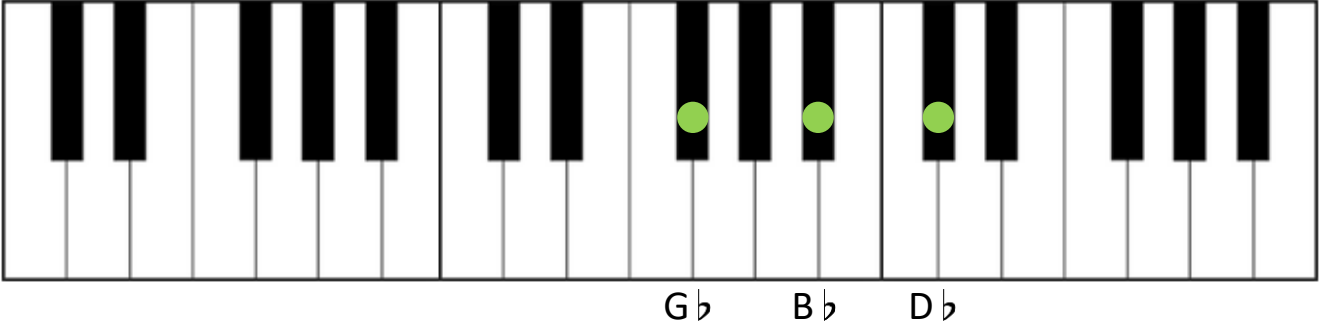
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*7a posición para tríada y escala mayores*  
*7th position for major triad and scale*



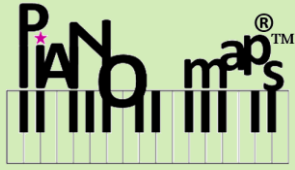
**G<sup>b</sup>M** = Sol Bemol Mayor = G Flat Major



Número de Teclas Negras / Number of Black Keys on the keyboard



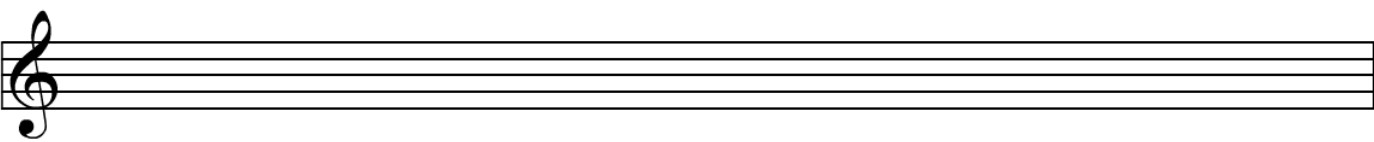
Mapa 3.4h / Progresión de 4as, tonalidades mayores  
 Map 3.4h / Progression of 4ths, major keys



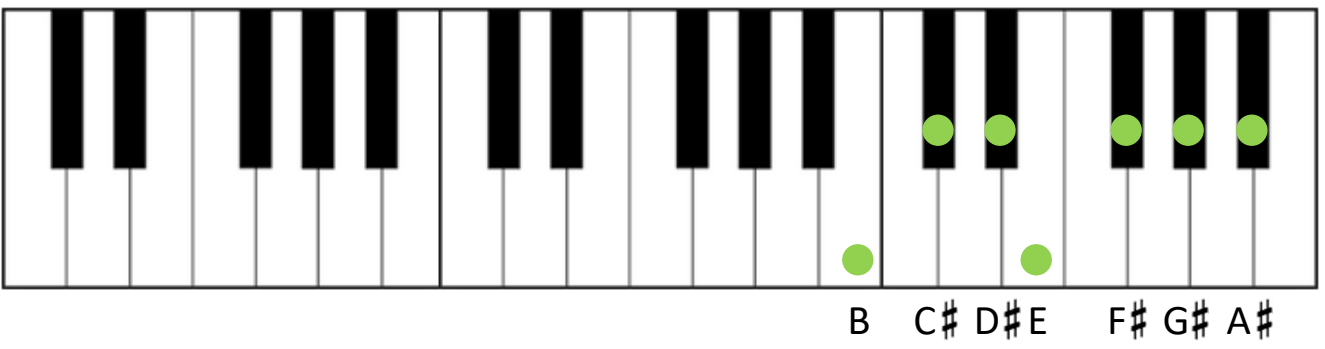
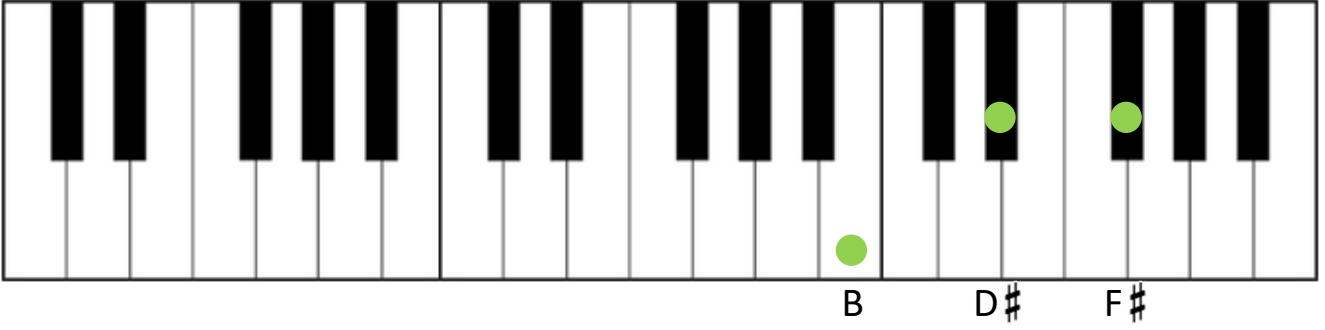
V.240115.17

EJEMPLAR GRATUITO / FREE COPY

*8a posición para tríada y escala mayores*  
*8th position for major triad and scale*



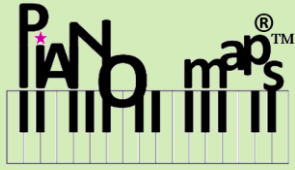
**BM** = Si Mayor = B Major



Número de Teclas Negras / Number of Black Keys on the keyboard



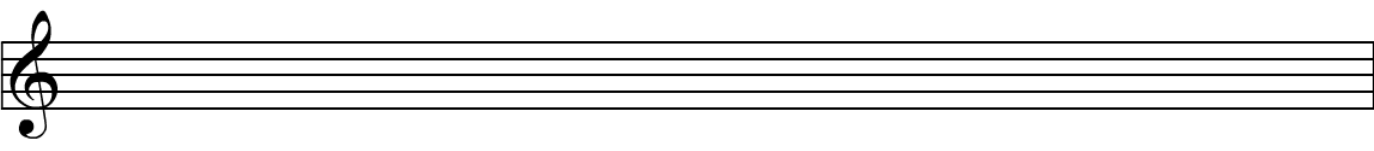
Mapa 3.4i / Progresión de 4as, tonalidades mayores  
 Map 3.4i / Progression of 4ths, major keys



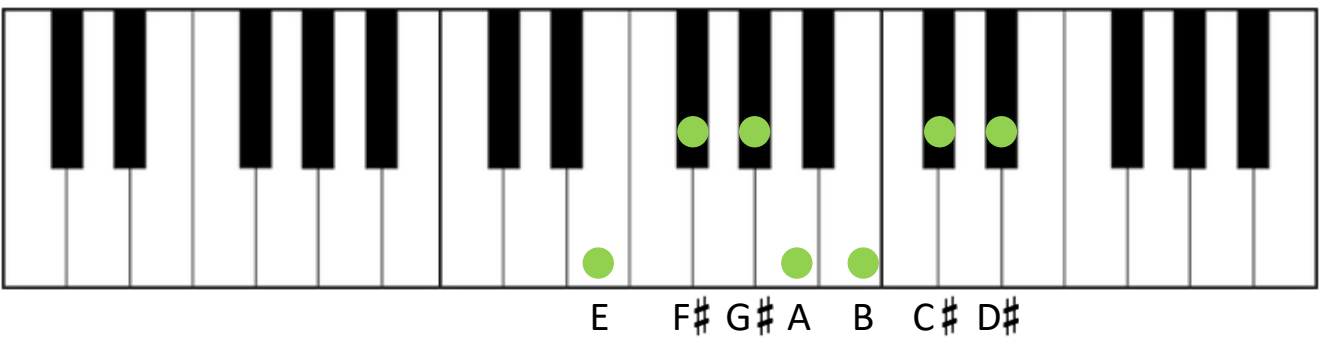
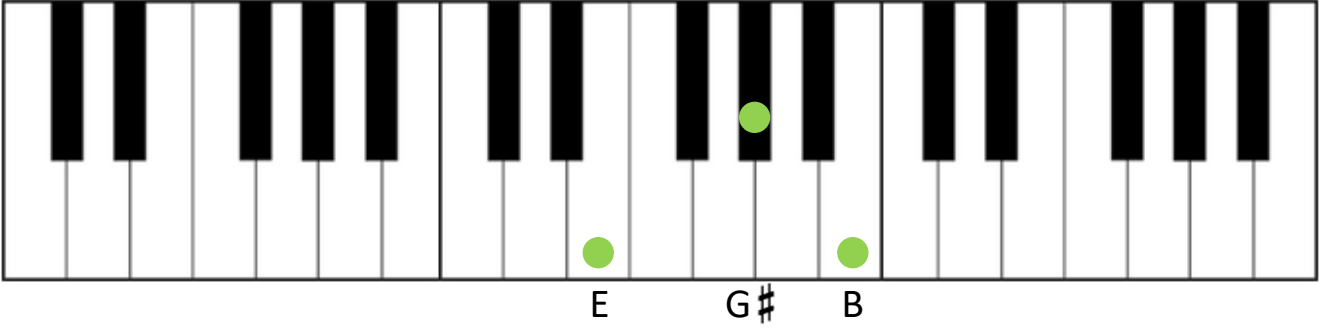
V.240115.17

EJEMPLAR GRATUITO / FREE COPY

*9a posición para tríada y escala mayores*  
*9th position for major triad and scale*



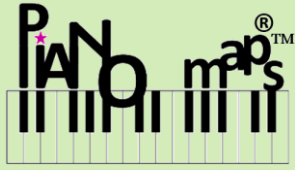
**EM** = Mi Mayor = E Major



Número de Teclas Negras / Number of Black Keys on the keyboard



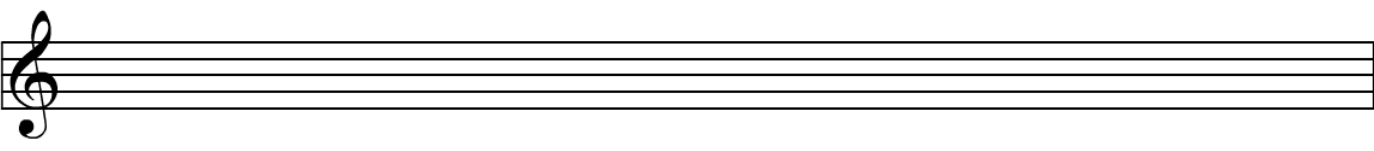
Mapa 3.4j / Progresión de 4as, tonalidades mayores  
 Map 3.4j / Progression of 4ths, major keys



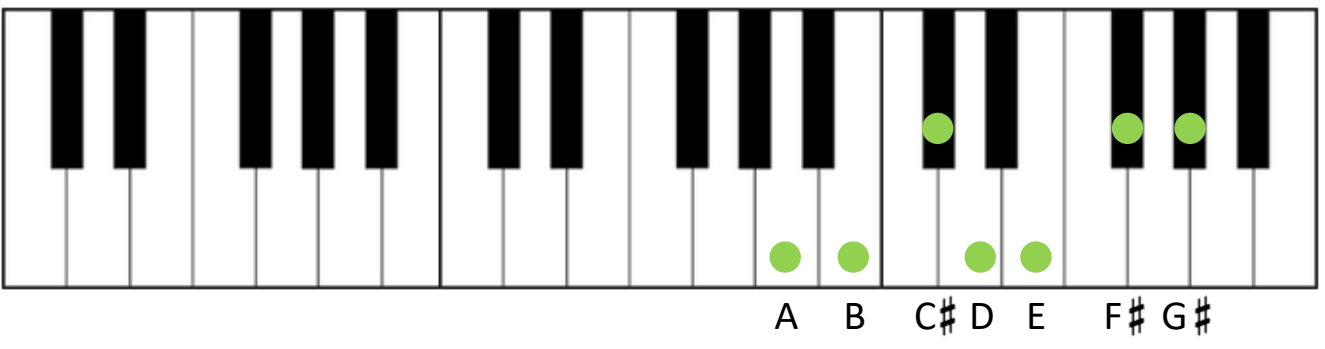
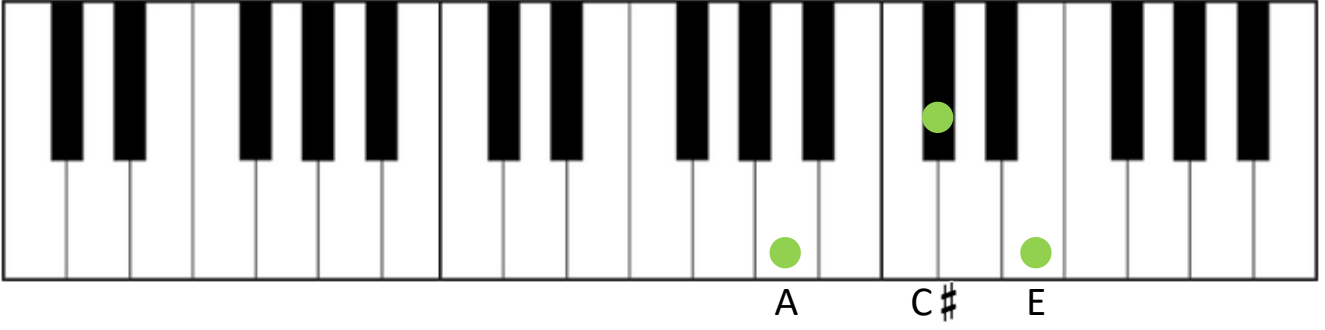
V.240115.17

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*10a posición para tríada y escala mayores*  
*10th position for major triad and scale*



**AM** = La Mayor = A Major

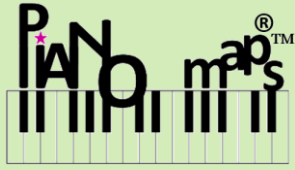


Número de Teclas Negras / Number of Black Keys on the keyboard





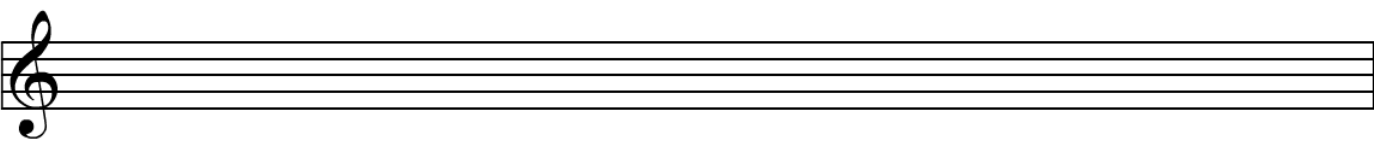
Mapa 3.4k / Progresión de 4as, tonalidades mayores  
 Map 3.4k / Progression of 4ths, major keys



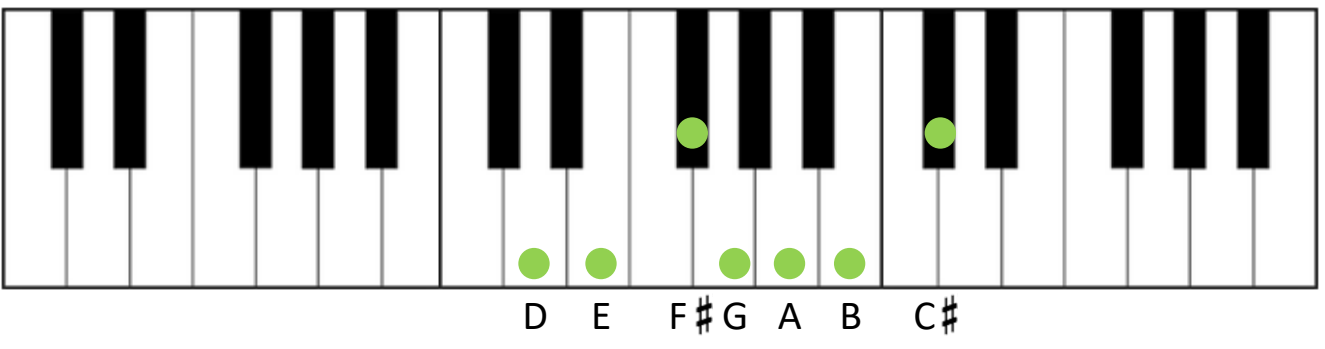
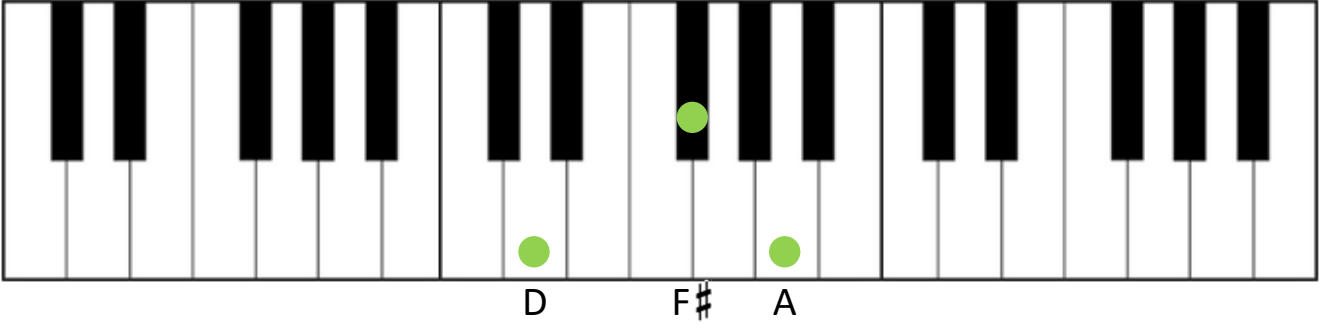
V.240115.17

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*11a posición para tríada y escala mayores*  
*11th position for major triad and scale*



**DM** = Re Mayor = D Major



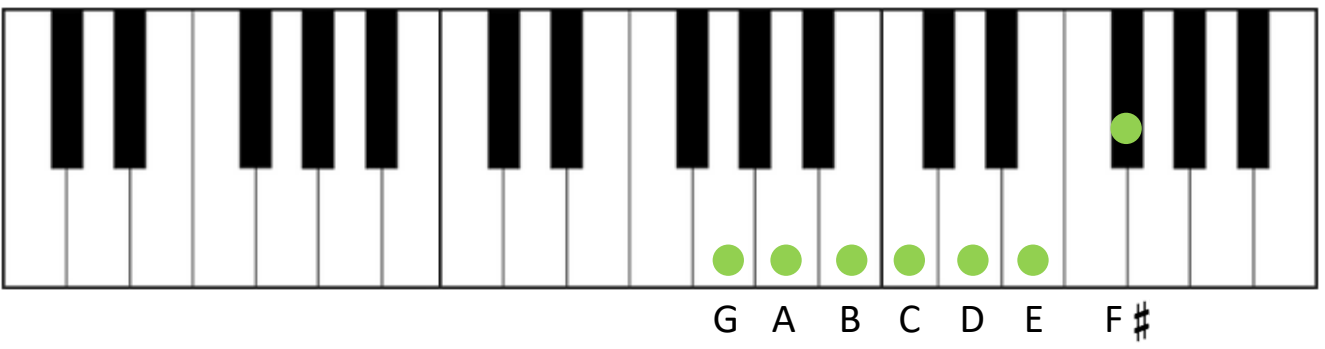
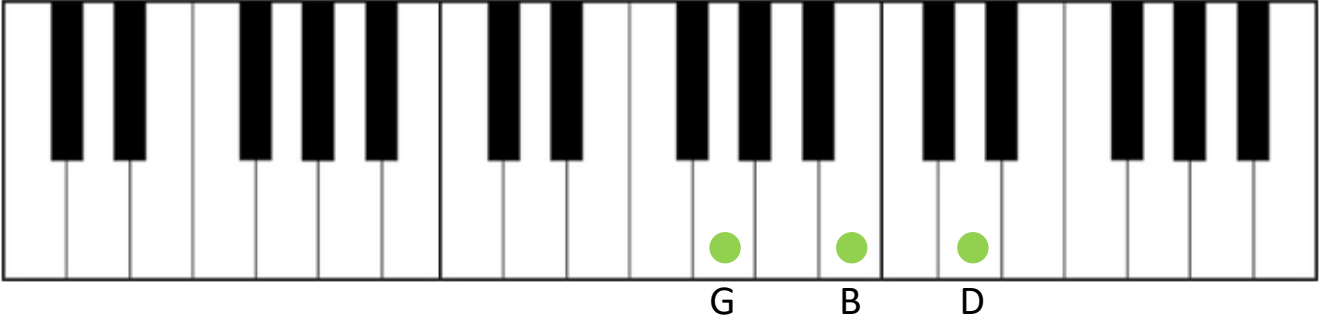
Número de Teclas Negras / Number of Black Keys on the keyboard



*12a posición para tríada y escala mayores*  
*12th position for major triad and scale*



**GM** = Sol Mayor = G Major

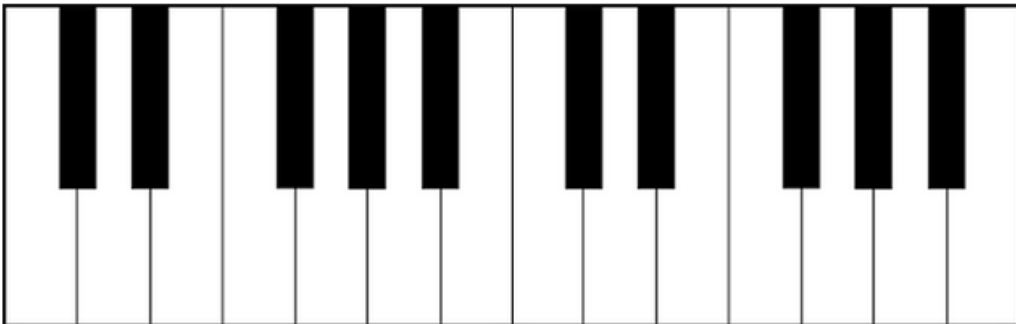


Número de Teclas Negras / Number of Black Keys on the keyboard

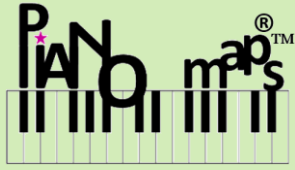


## 3.5 Progresiones de 5as en el Teclado

## 3.5 Progressions of 5ths on the Keyboard



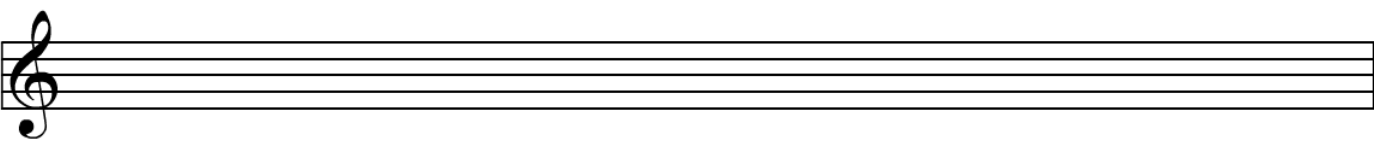
Mapa 3.5a / Progresión de 5as, tonalidades mayores  
 Map 3.5a / Progression of 5ths, major keys



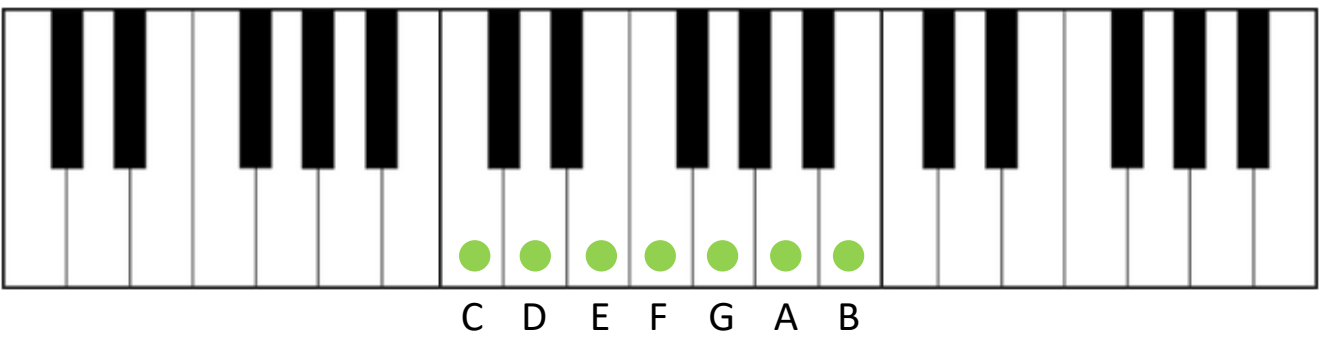
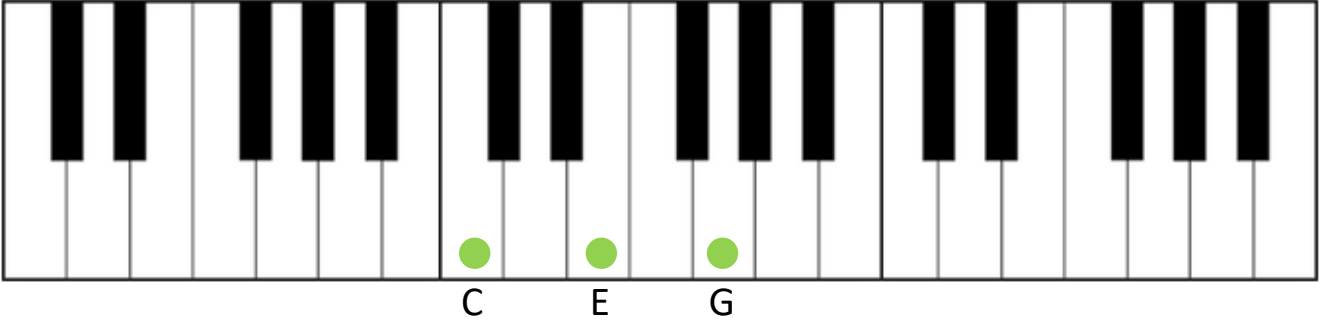
V.240115.17

EJEMPLAR GRATUITO / FREE COPY

*Raíz de la Progresión de 5as (1a posición para tríada y escala mayores)*  
*Progression of 5ths Root (1st position for major triad and scale)*



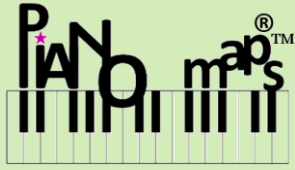
**CM** = Do Mayor = C Major



Número de Teclas Negras / Number of Black Keys on the keyboard



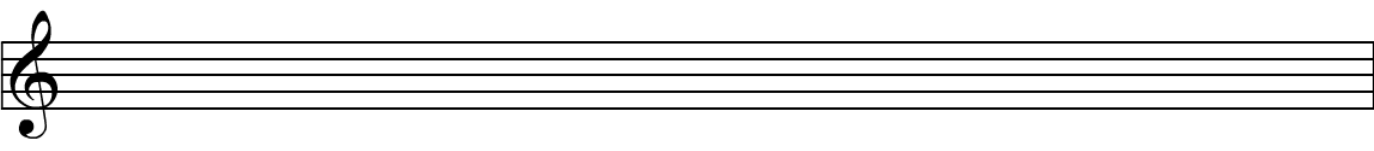
Mapa 3.5b / Progresión de 5as, tonalidades mayores  
 Map 3.5b / Progression of 5ths, major keys



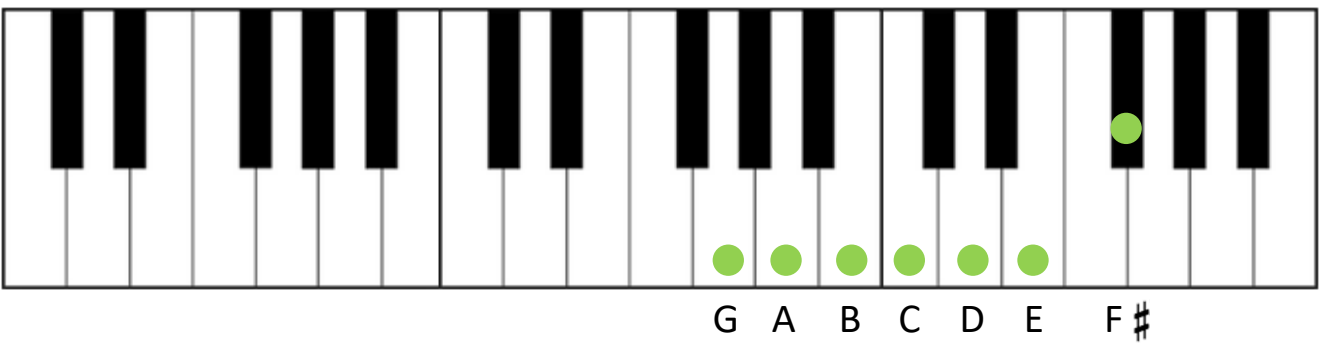
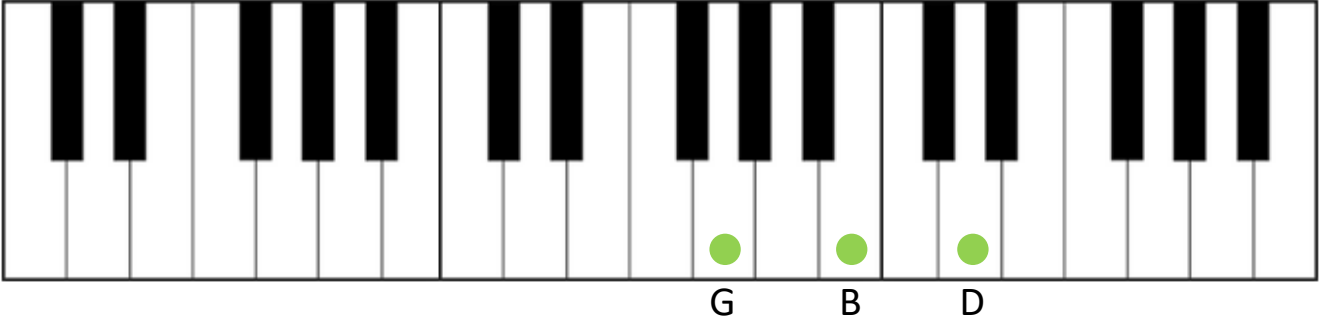
V.240115.17

EJEMPLAR GRATUITO / FREE COPY

*2a posición para tríada y escala mayores*  
*2nd position for major triad and scale*



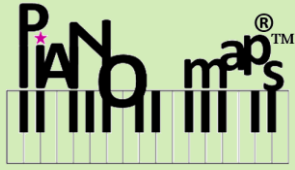
**GM** = Sol Mayor = G Major



Número de Teclas Negras / Number of Black Keys on the keyboard



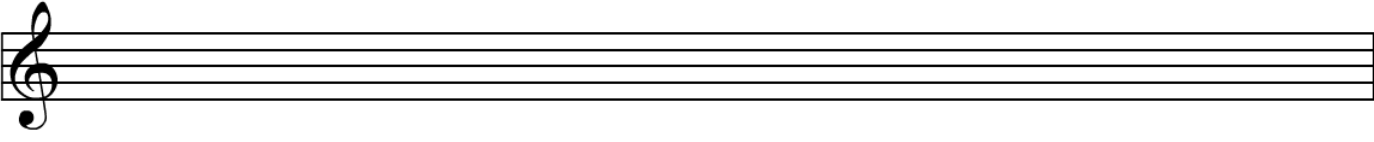
Mapa 3.5c / Progresión de 5as, tonalidades mayores  
 Map 3.5c / Progression of 5ths, major keys



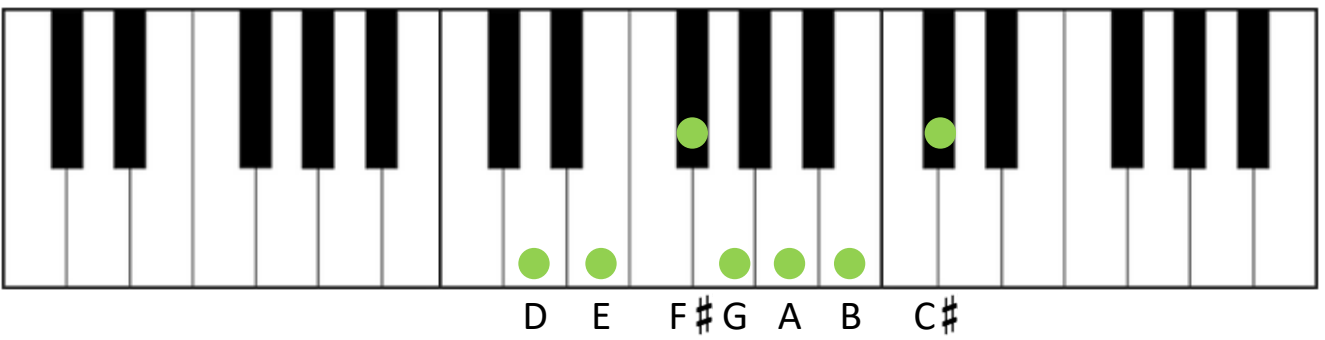
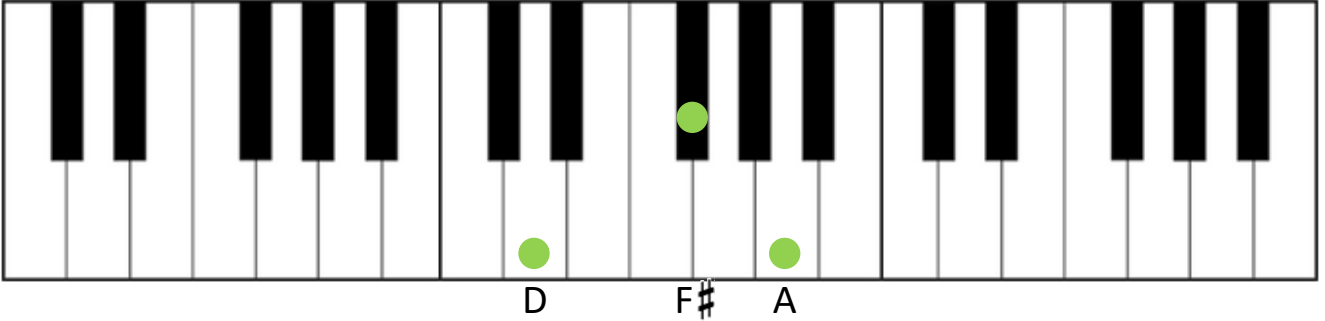
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EJEMPLAR GRATUITO / FREE COPY

*3a posición para tríada y escala mayores*  
*3rd position for major triad and scale*



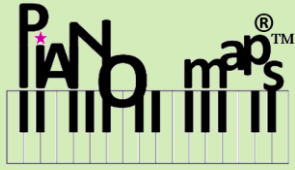
**DM** = Re Mayor = D Major



Número de Teclas Negras / Number of Black Keys on the keyboard



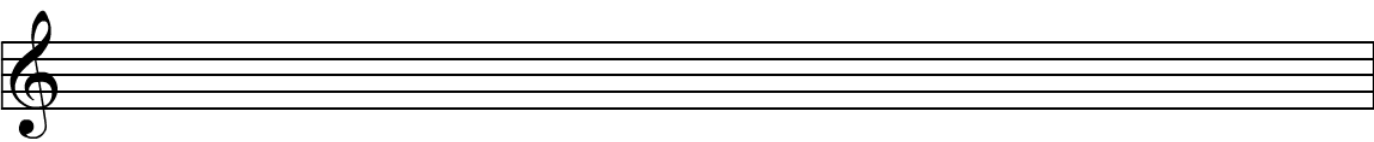
Mapa 3.5d / Progresión de 5as, tonalidades mayores  
 Map 3.5d / Progression of 5ths, major keys



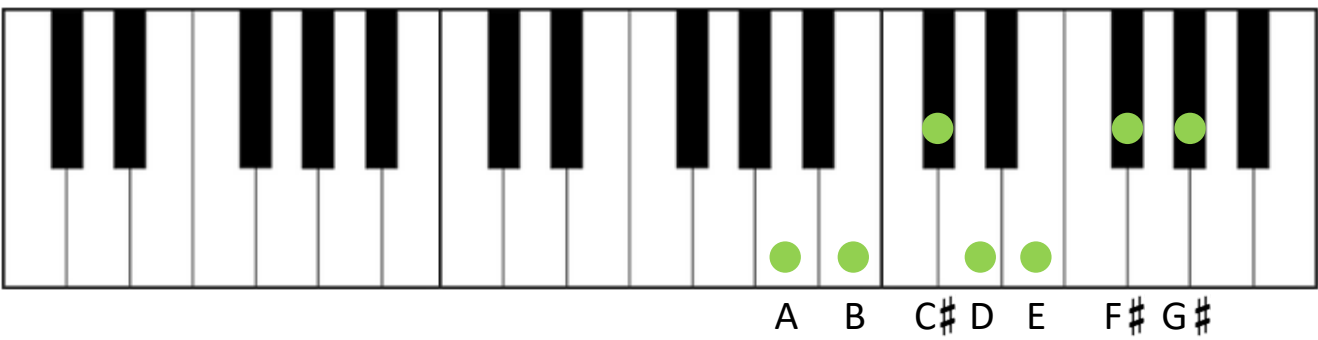
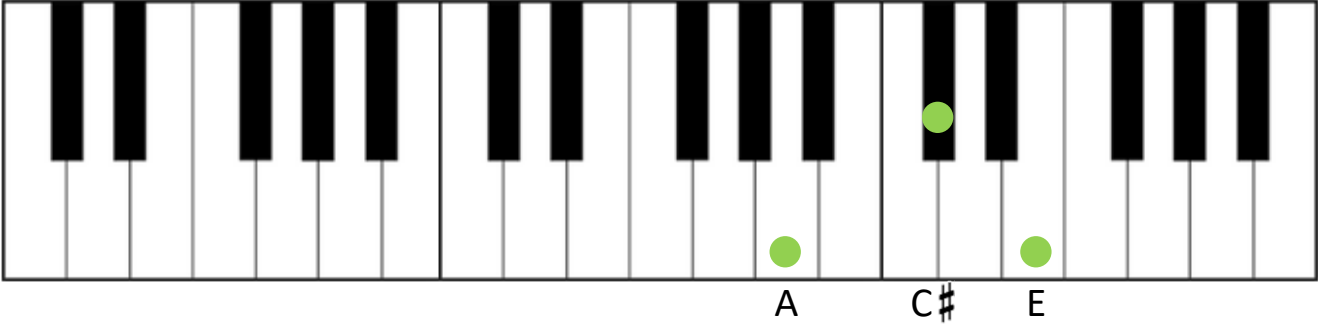
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*4a posición para tríada y escala mayores*  
*4th position for major triad and scale*



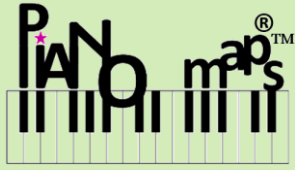
**AM** = La Mayor = A Major



Número de Teclas Negras / Number of Black Keys on the keyboard



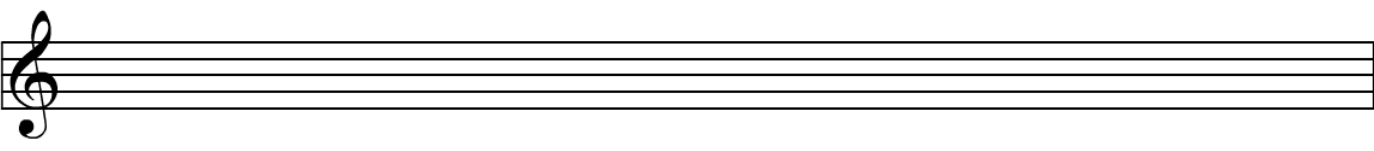
Mapa 3.5e / Progresión de 5as, tonalidades mayores  
 Map 3.5e / Progression of 5ths, major keys



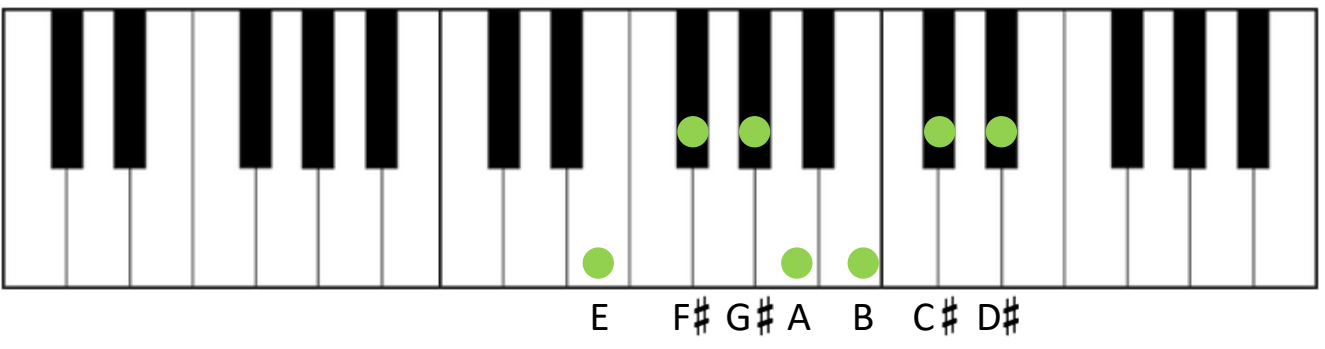
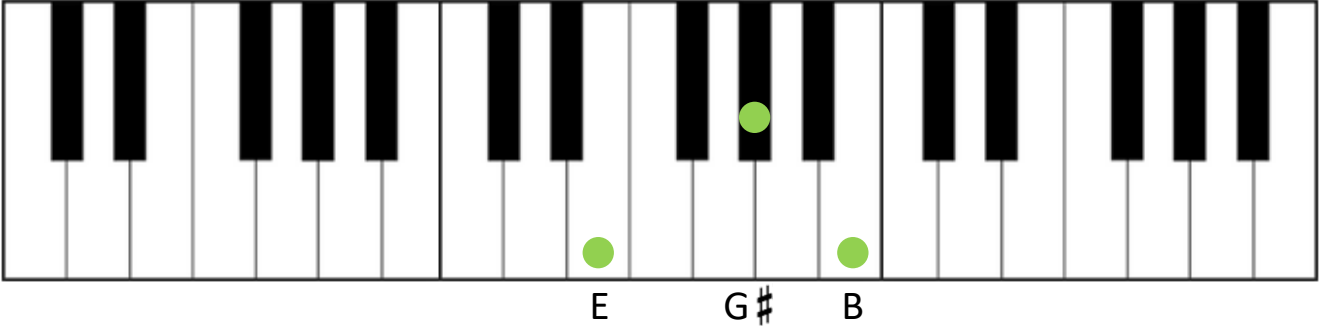
V.240115.17

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*5a posición para tríada y escala mayores*  
*5th position for major triad and scale*



**EM** = Mi Mayor = E Major

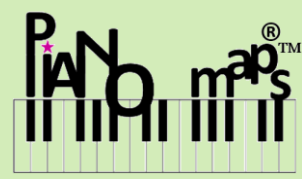


Número de Teclas Negras / Number of Black Keys on the keyboard





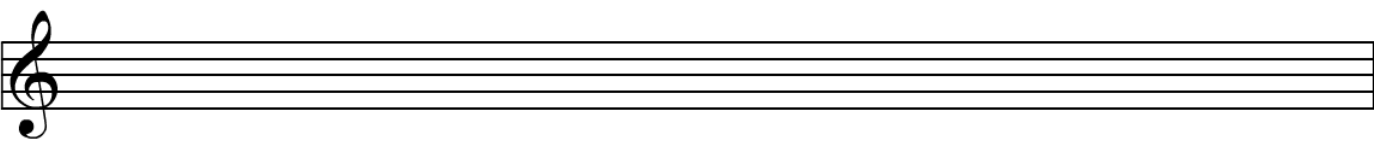
Mapa 3.5f / Progresión de 5as, tonalidades mayores  
 Map 3.5f / Progression of 5ths, major keys



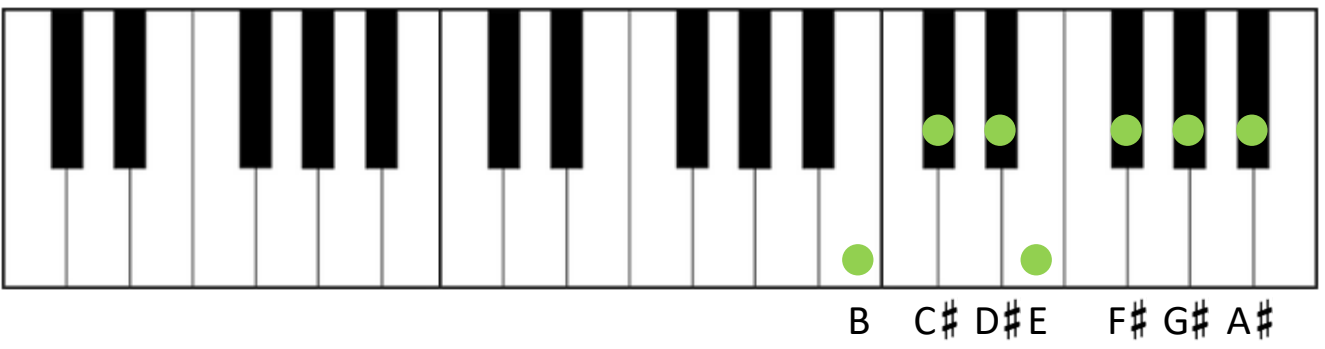
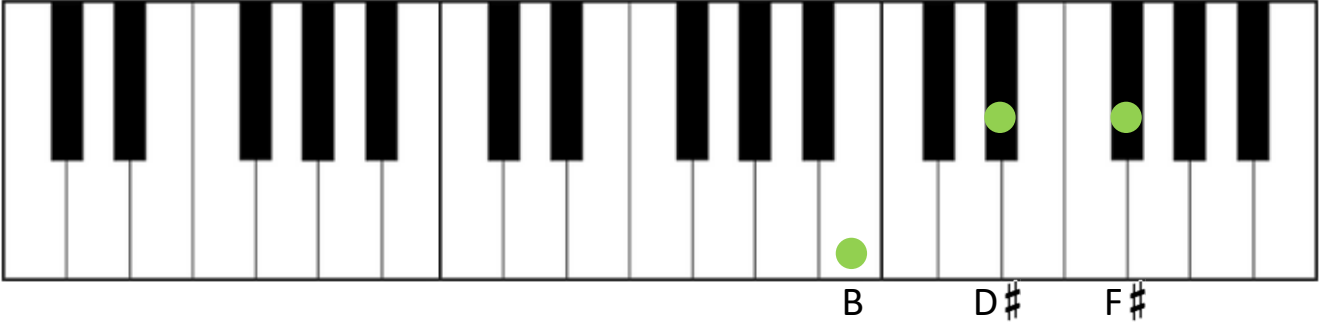
V.240115.17

EJEMPLAR GRATUITO / FREE COPY

*6a posición para tríada y escala mayores*  
*6th position for major triad and scale*



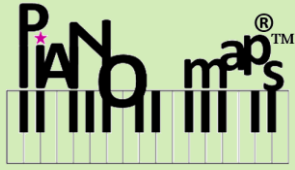
**BM** = Si Mayor = B Major



Número de Teclas Negras / Number of Black Keys on the keyboard



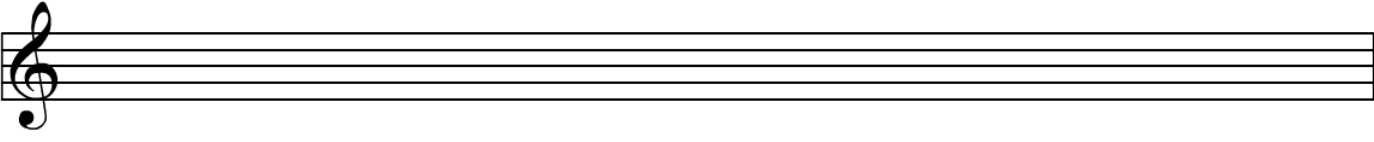
Mapa 3.5g / Progresión de 5as, tonalidades mayores  
 Map 3.5g / Progression of 5ths, major keys



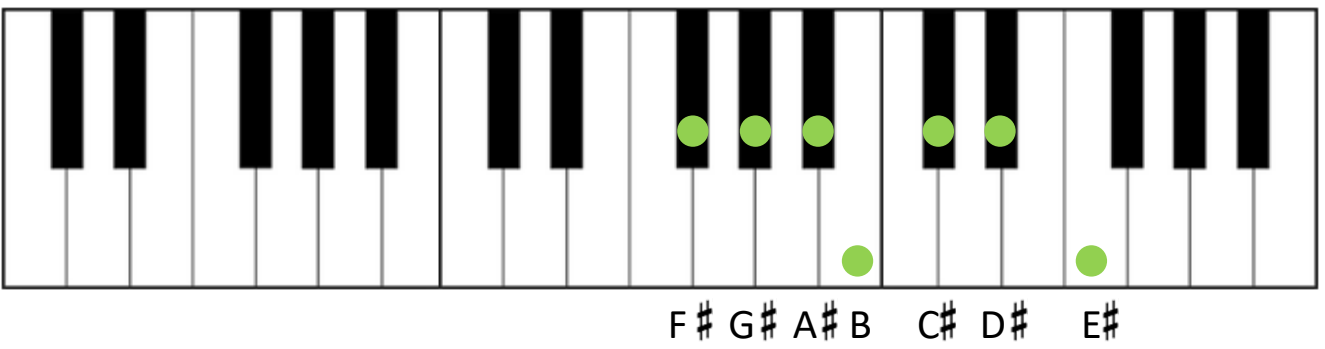
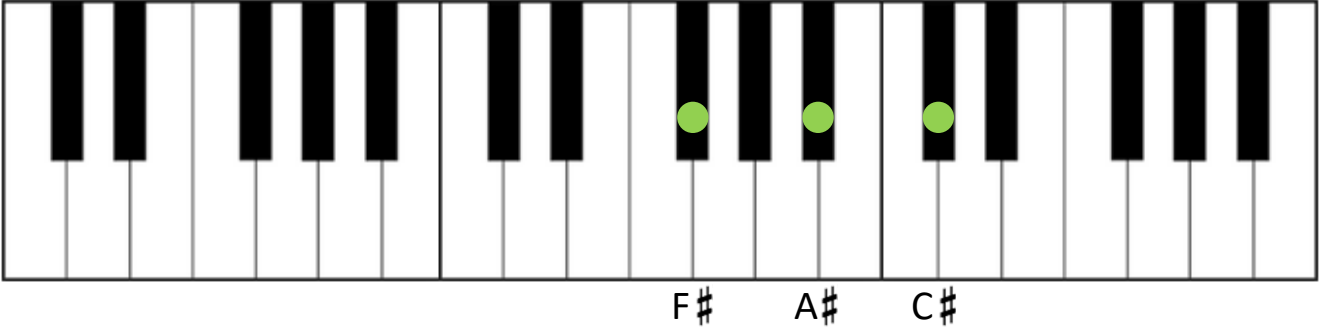
V.240115.17

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*7a posición para tríada y escala mayores*  
*7th position for major triad and scale*



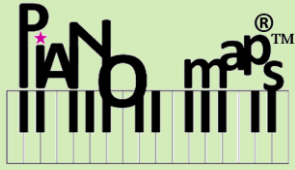
**F#M** = Fa Sostenido Mayor = F Sharp Major



Número de Teclas Negras / Number of Black Keys on the keyboard



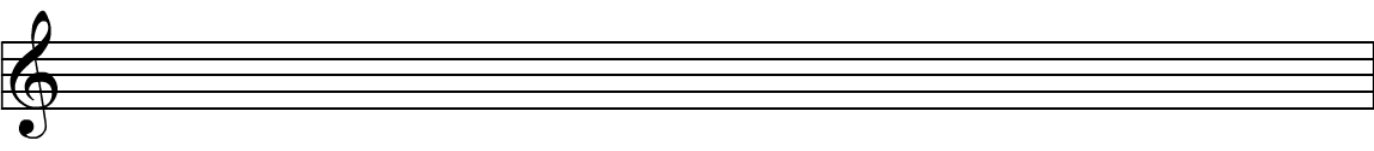
Mapa 3.5h / Progresión de 5as, tonalidades mayores  
 Map 3.5h / Progression of 5ths, major keys



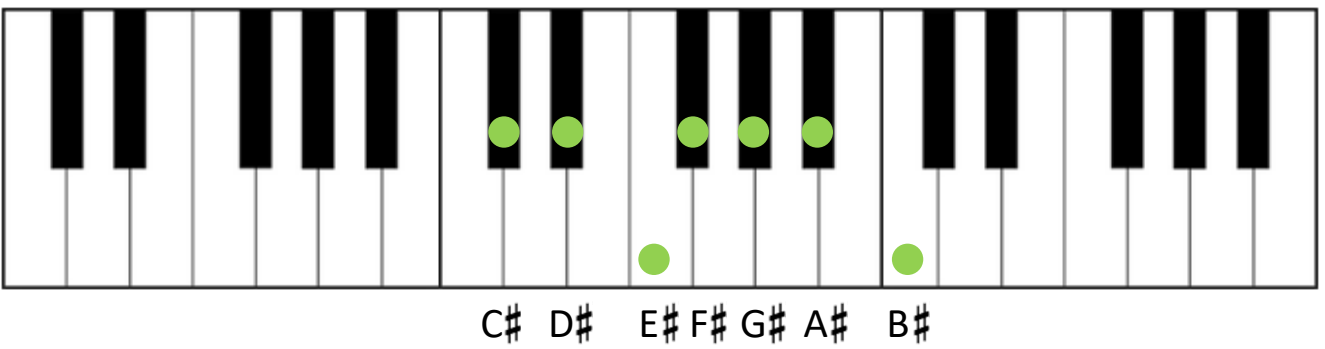
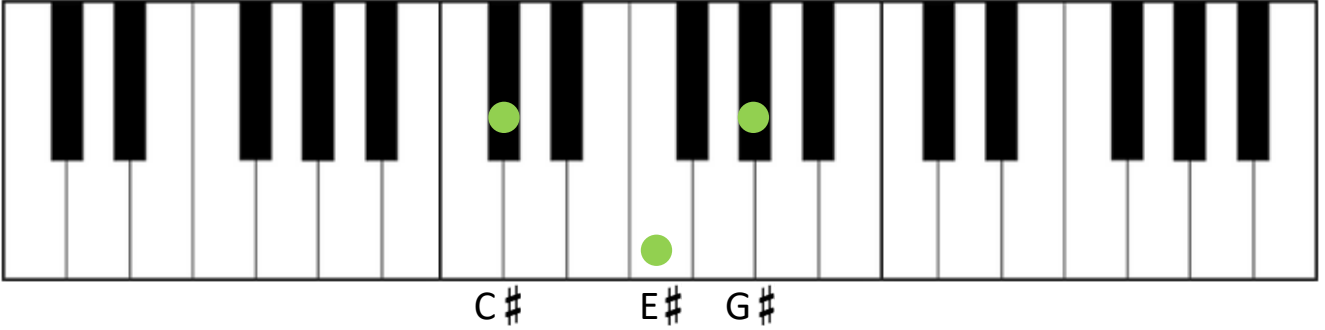
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*8a posición para tríada y escala mayores*  
*8th position for major triad and scale*



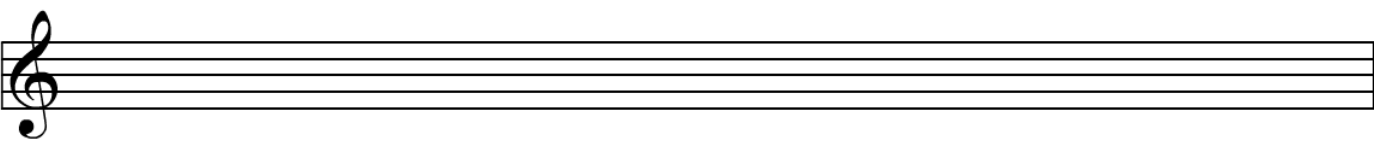
**C#M** = Do Sostenido Mayor = C Sharp Major



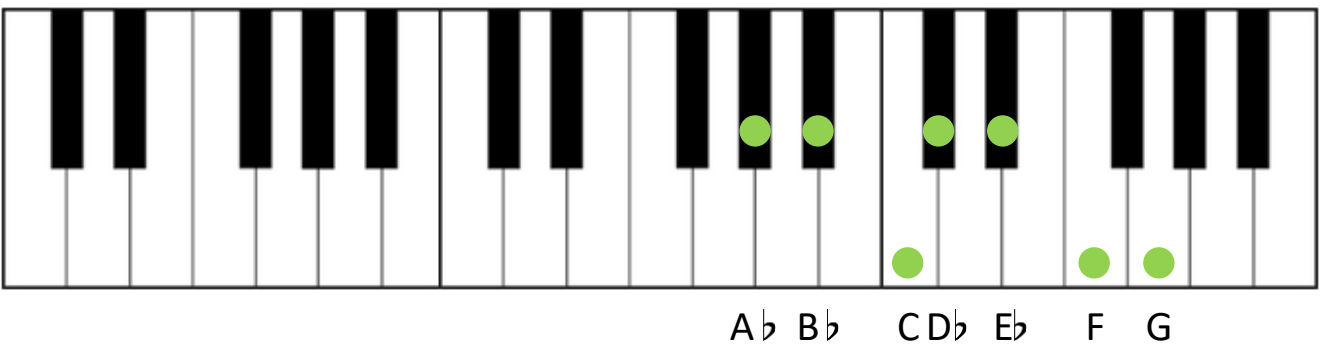
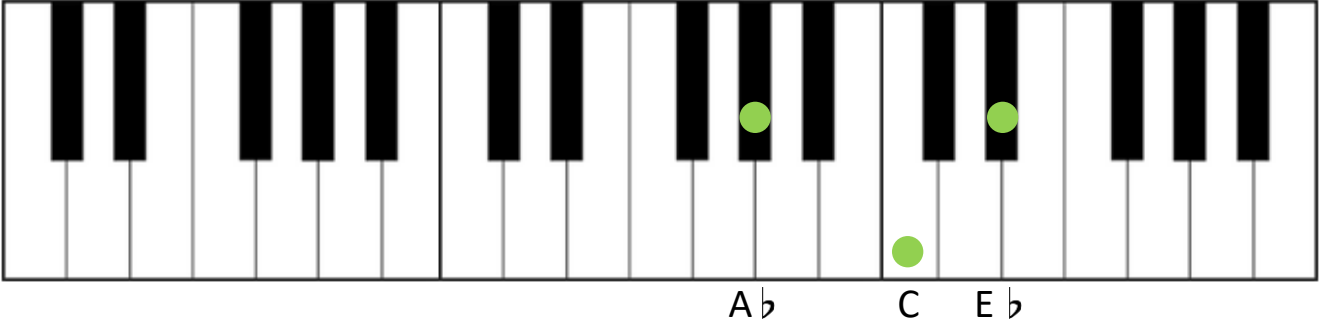
Número de Teclas Negras / Number of Black Keys on the keyboard



*9a posición para tríada y escala mayores*  
*9th position for major triad and scale*



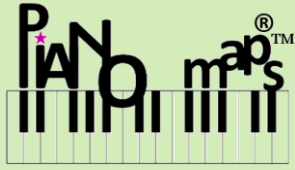
**AbM** = La Bemol Mayor = A Flat Major



Número de Teclas Negras / Number of Black Keys on the keyboard



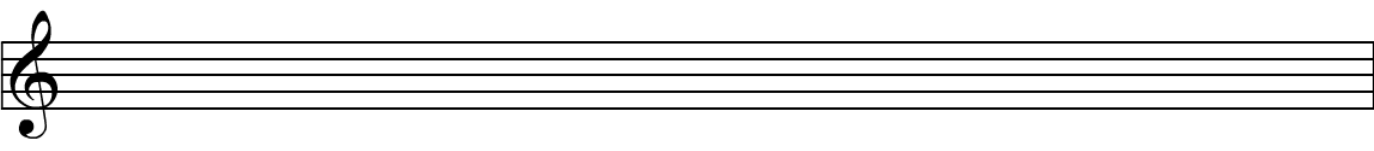
Mapa 3.5j / Progresión de 5as, tonalidades mayores  
 Map 3.5j / Progression of 5ths, major keys



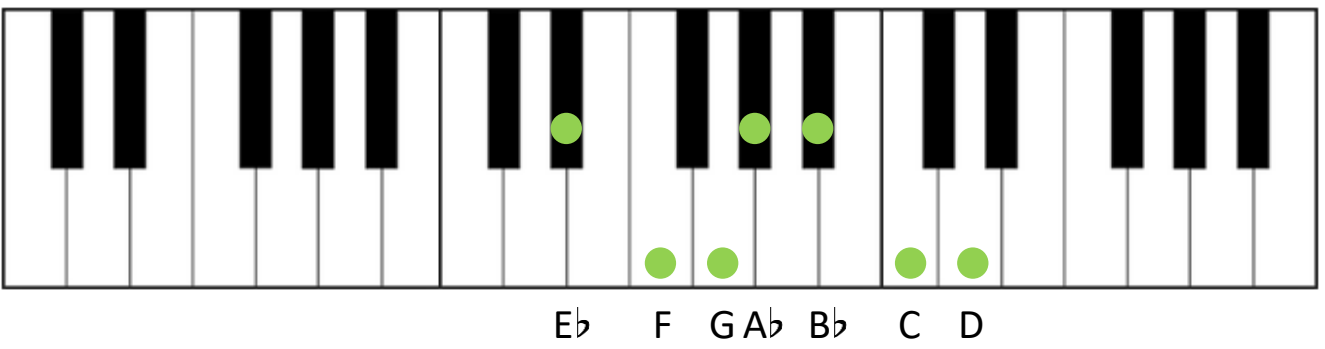
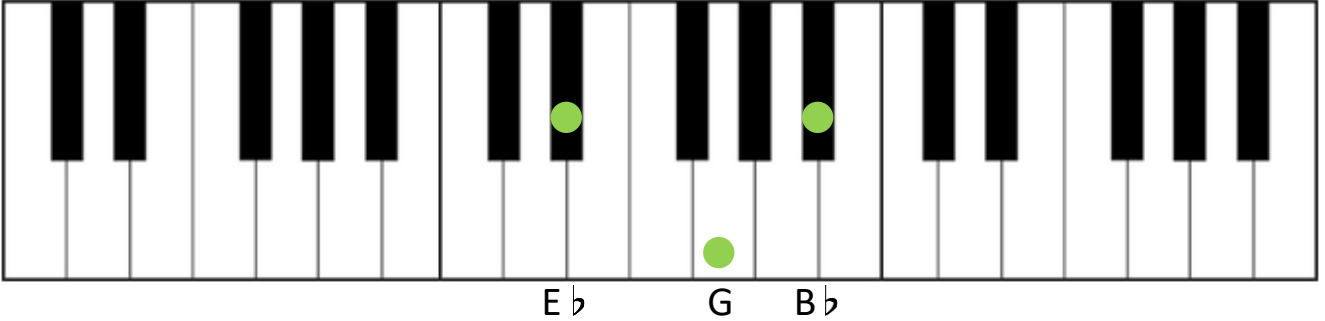
V.240115.17

EJEMPLAR GRATUITO / FREE COPY

*10a posición para tríada y escala mayores*  
*10th position for major triad and scale*



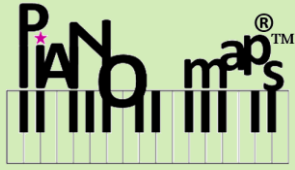
**E<sub>b</sub>M** = Mi Bemol Mayor = E Flat Major



Número de Teclas Negras / Number of Black Keys on the keyboard



Mapa 3.5k / Progresión de 5as, tonalidades mayores  
 Map 3.5k / Progression of 5ths, major keys



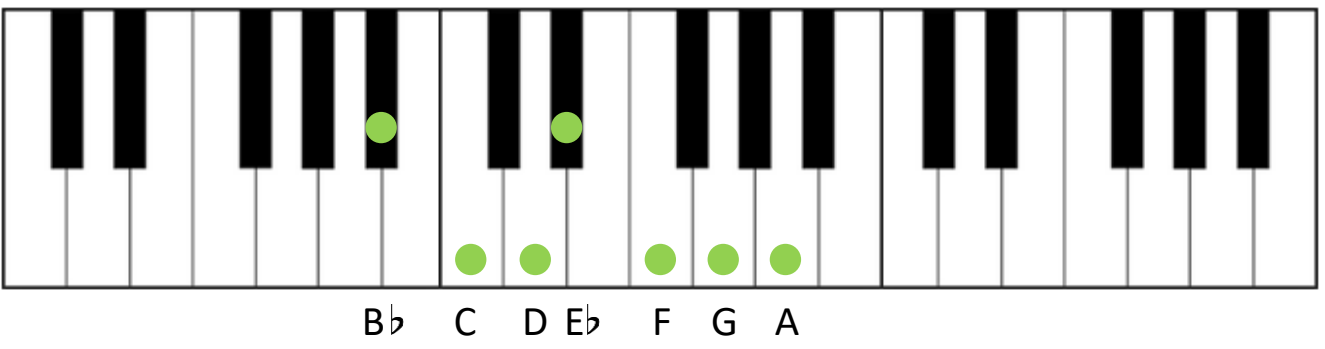
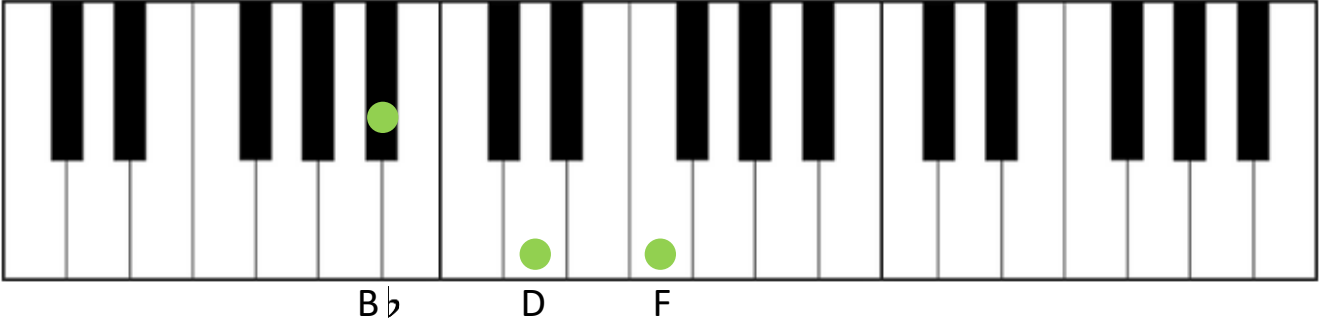
V.240115.17

EJEMPLAR GRATUITO / FREE COPY

*11a posición para tríada y escala mayores*  
*11th position for major triad and scale*



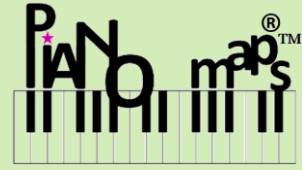
**BbM** = Si Bemol Mayor = B Flat Major



Número de Teclas Negras / Number of Black Keys on the keyboard



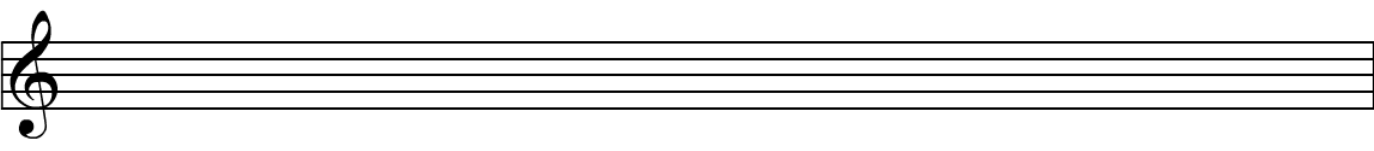
Mapa 3.5I / Progresión de 5as, tonalidades mayores  
 Map 3.5I / Progression of 5ths, major keys



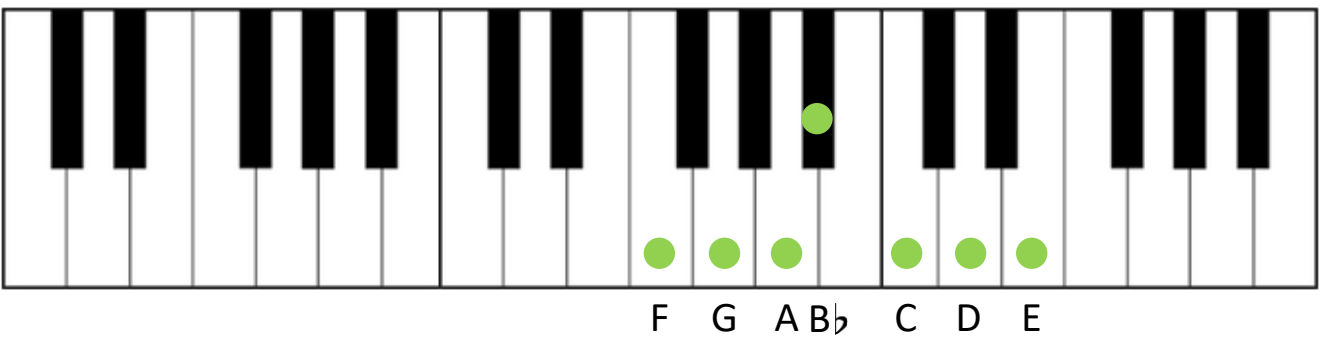
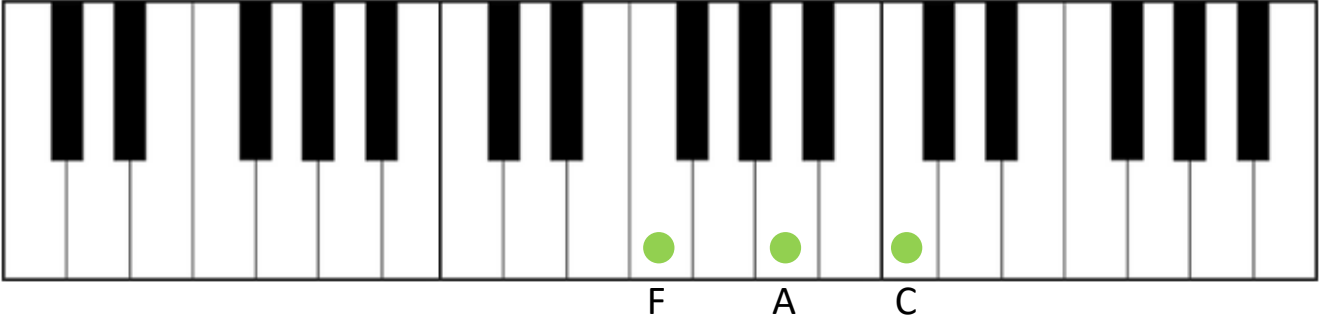
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EJEMPLAR GRATUITO / FREE COPY

*12a posición para tríada y escala mayores*  
*12th position for major triad and scale*



**FM** = Fa Mayor = F Major

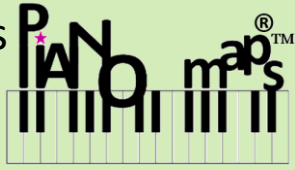


Número de Teclas Negras / Number of Black Keys on the keyboard





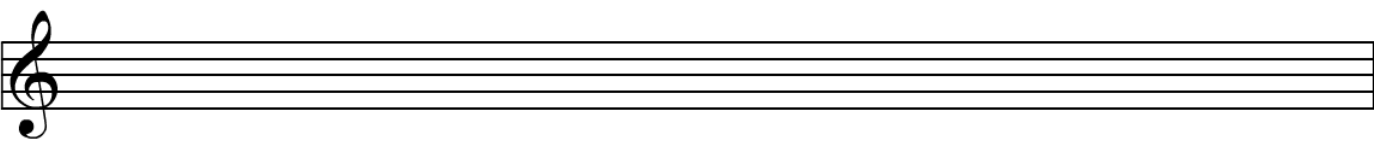




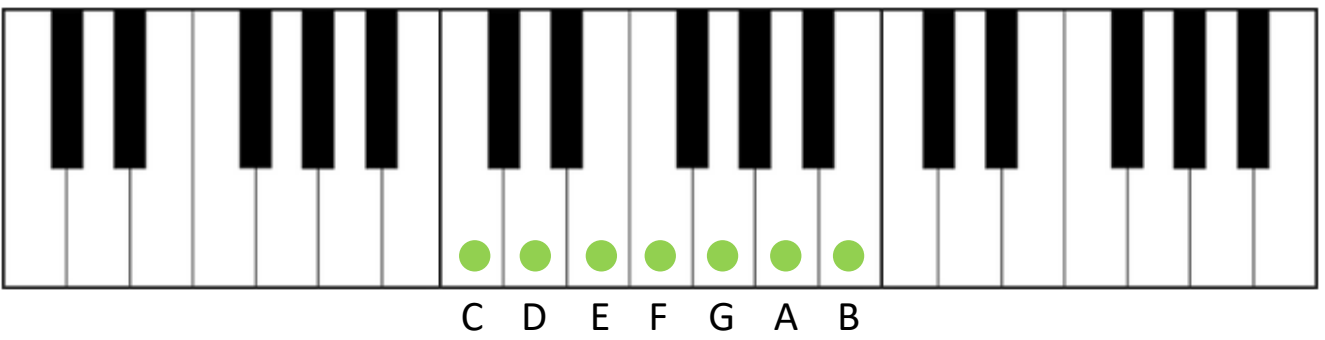
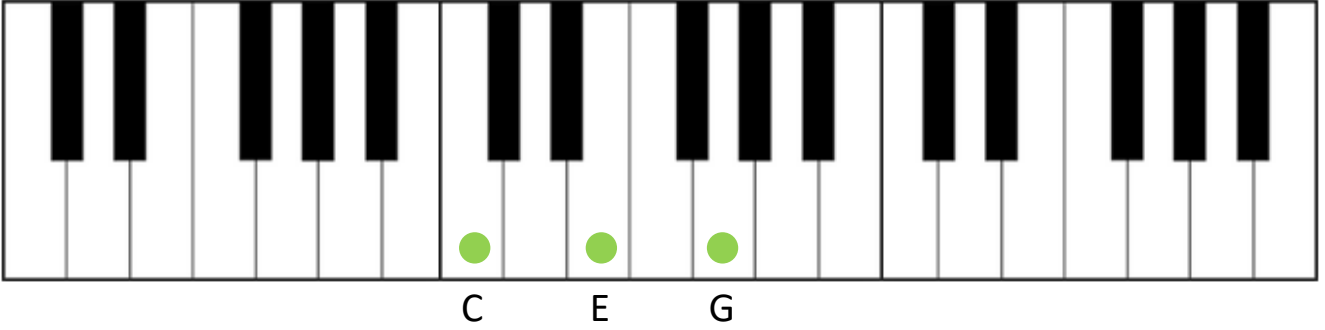
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*Raíz de la Progresión Cromática (1a posición para tríada y escala mayores)*  
*Chromatic Progression Root (1st position for major triad and scale)*



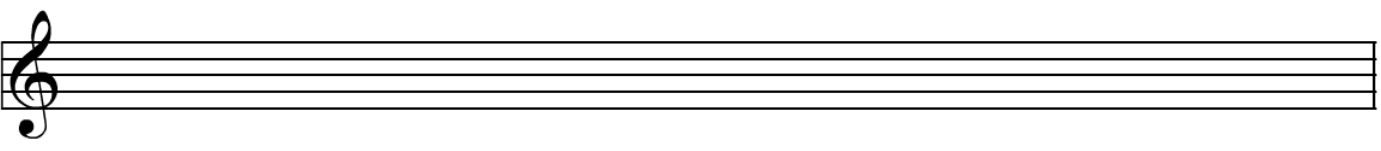
**CM** = Do Mayor = C Major



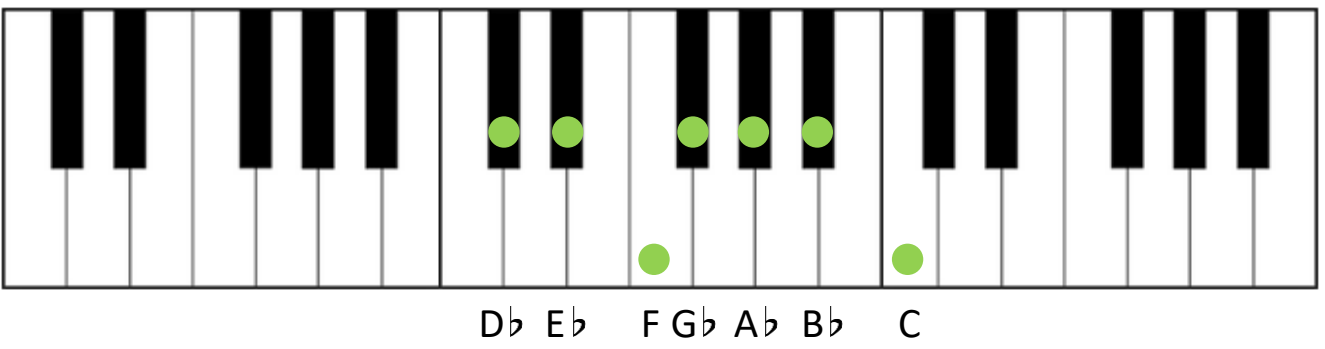
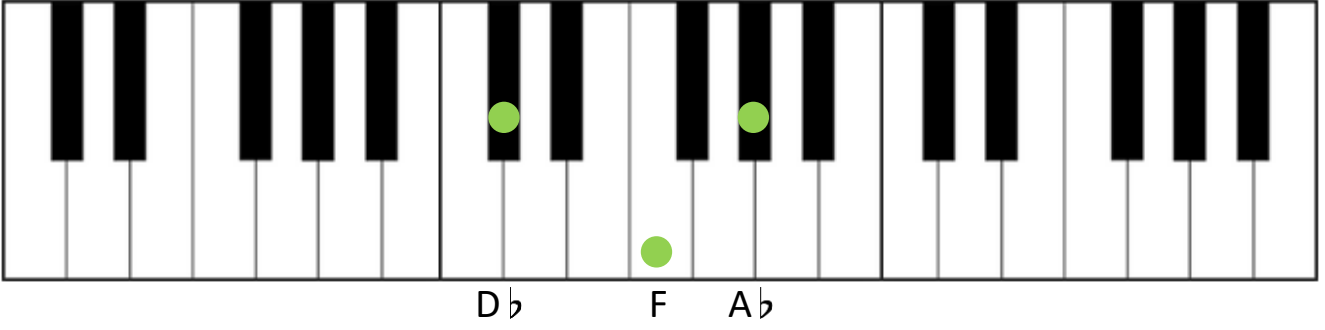
Número de Teclas Negras / Number of Black Keys on the keyboard



*2a posición para tríada y escala mayores*  
*2nd position for major triad and scale*



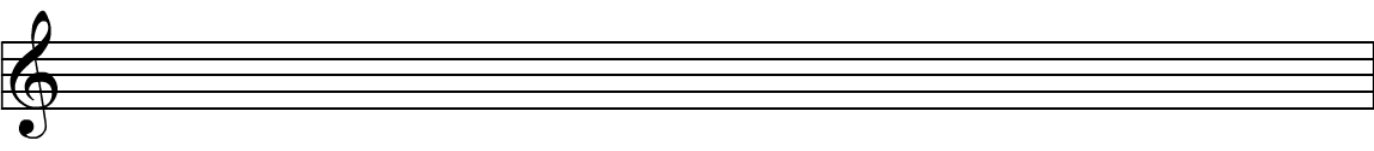
**DbM** = Re Bemol Mayor = D Flat Major



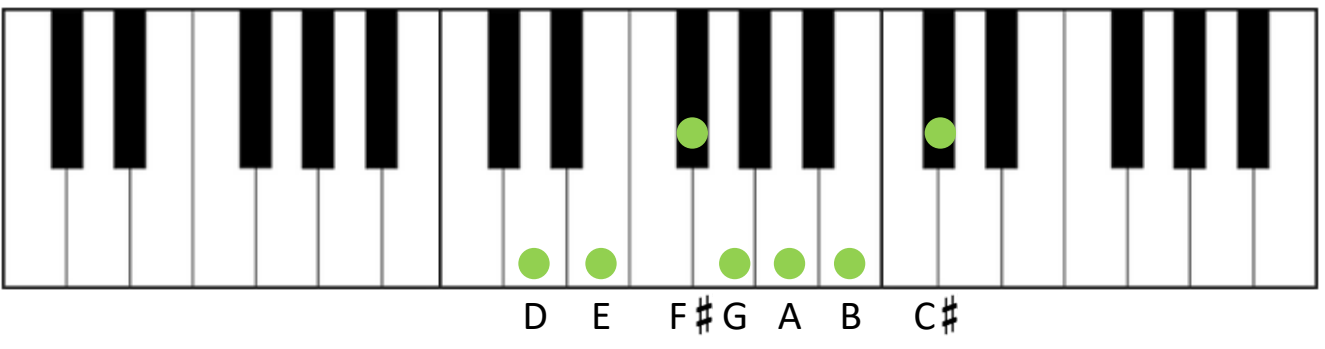
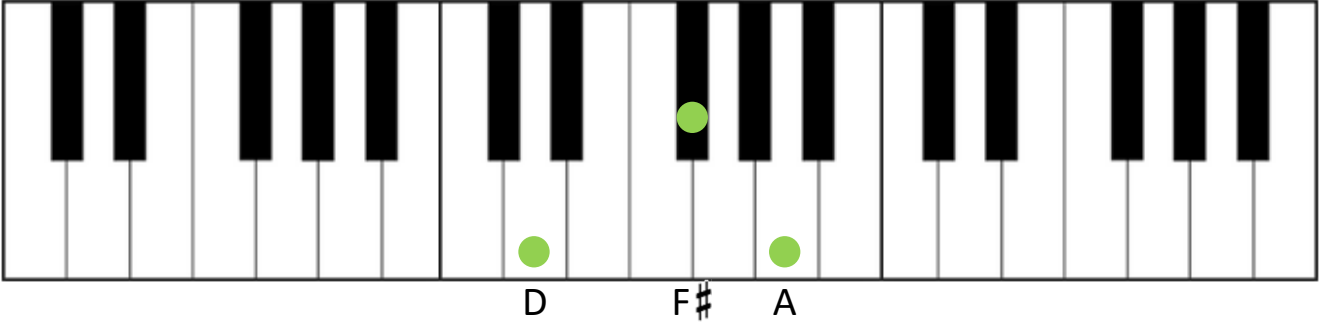
Número de Teclas Negras / Number of Black Keys on the keyboard



*3a posición para tríada y escala mayores*  
*3th position for major triad and scale*

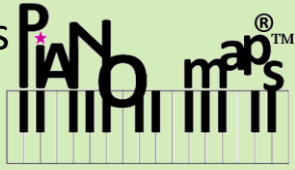


**DM** = Re Mayor = D Major



Número de Teclas Negras / Number of Black Keys on the keyboard

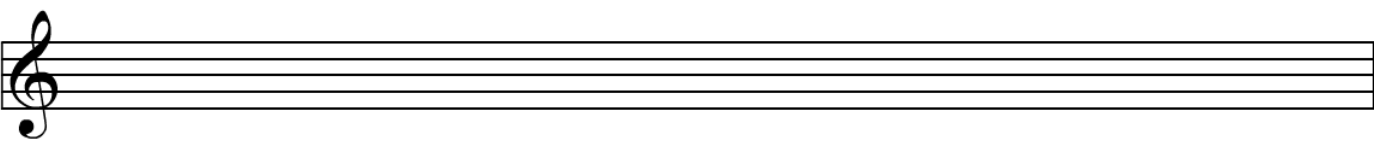




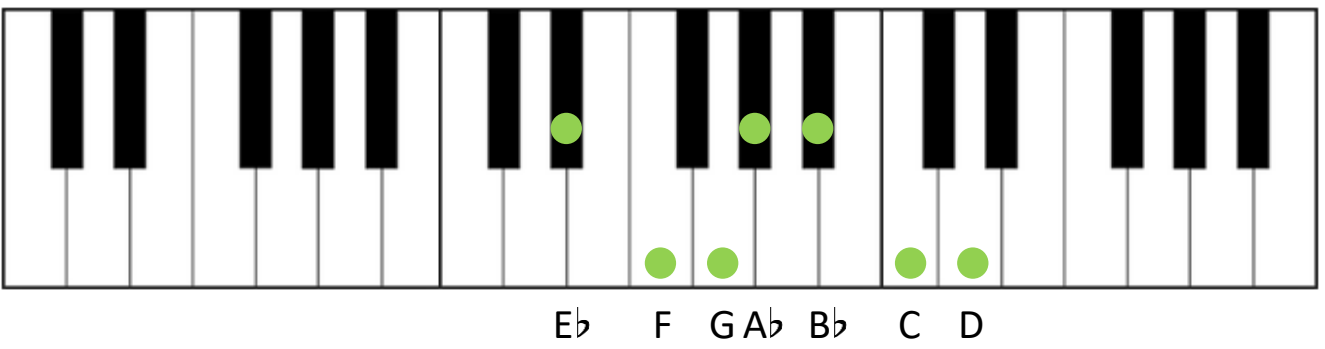
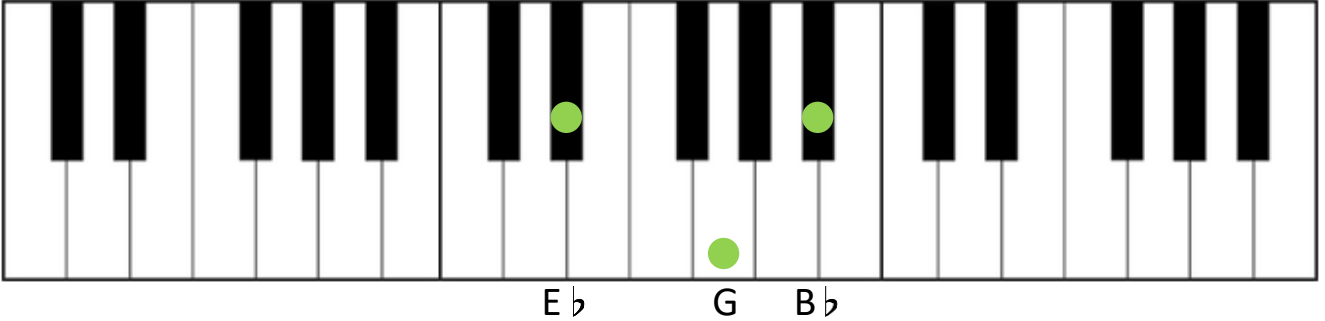
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*4a posición para tríada y escala mayores*  
*4rd position for major triad and scale*



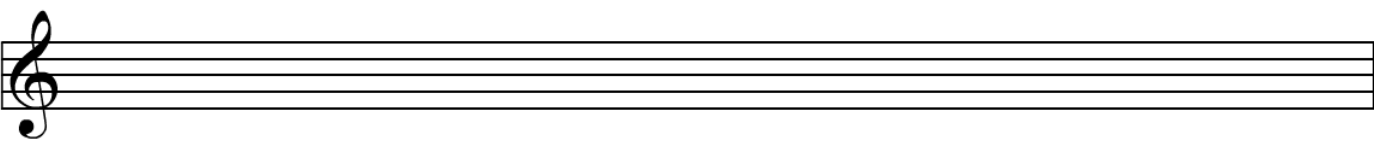
**E<sub>b</sub>M** = Mi Bemol Mayor = E Flat Major



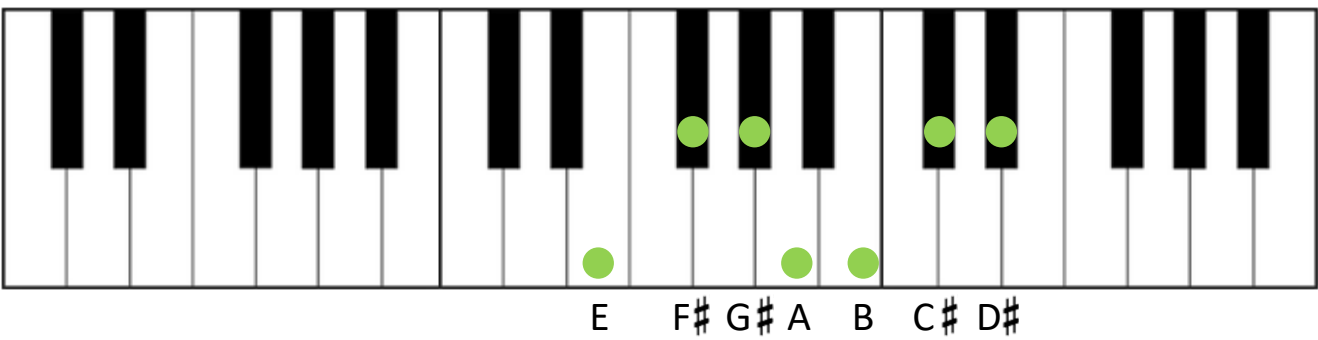
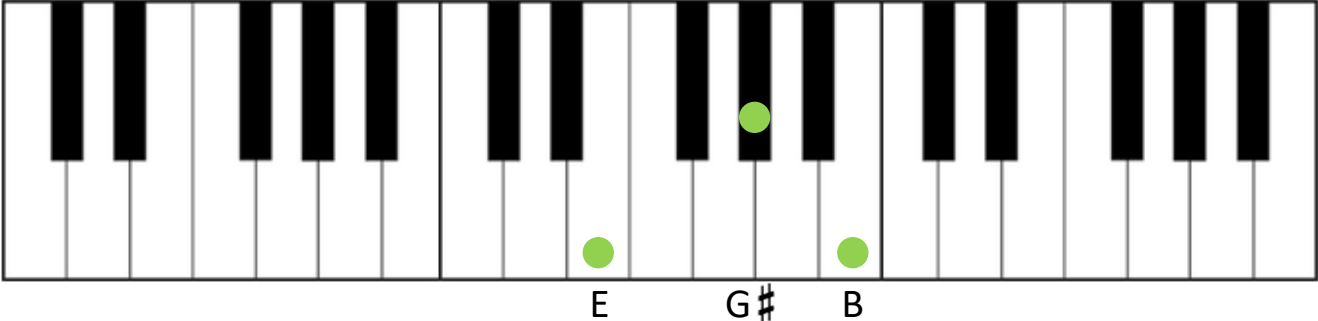
Número de Teclas Negras / Number of Black Keys on the keyboard



*5a posición para tríada y escala mayores*  
*5th position for major triad and scale*



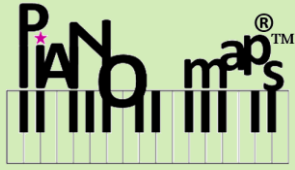
**EM** = Mi Mayor = E Major



Número de Teclas Negras / Number of Black Keys on the keyboard



Mapa 3.6f / Progresión cromática, tonalidades mayores  
 Map 3.6f / Chromatic Progression, major keys



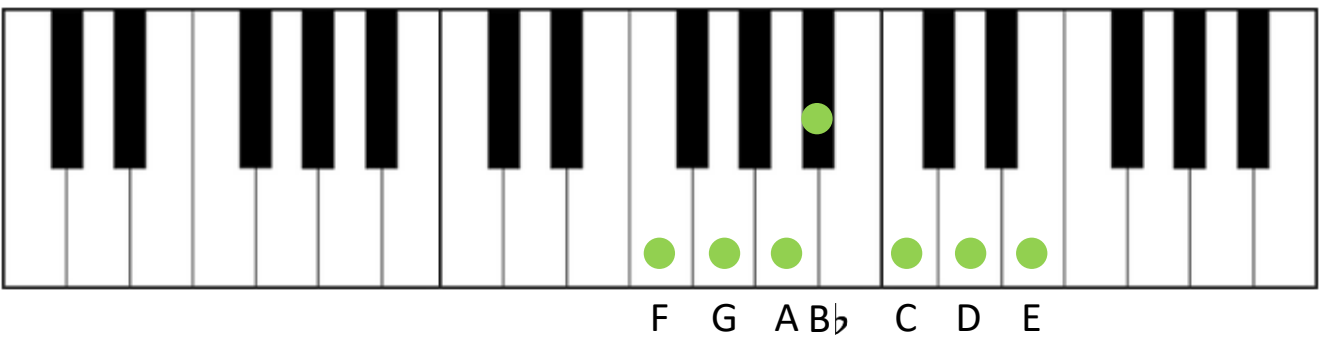
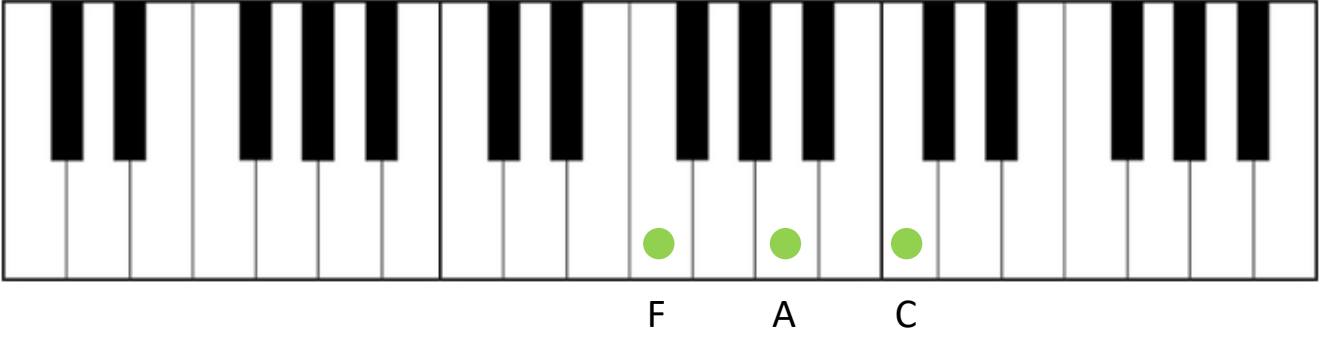
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*6a posición para tríada y escala mayores*  
*6th position for major triad and scale*

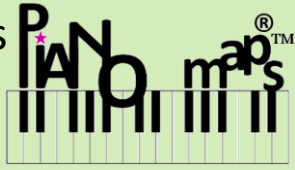


**FM** = Fa Mayor = F Major



Número de Teclas Negras / Number of Black Keys on the keyboard

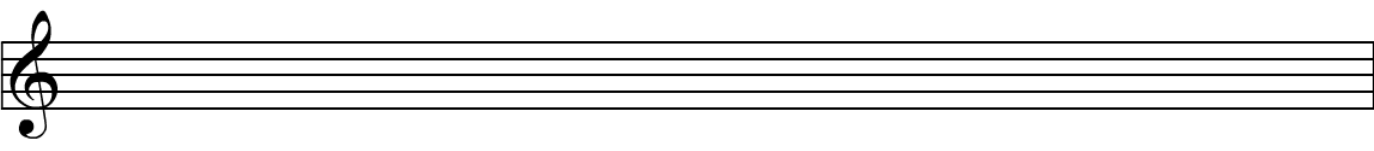




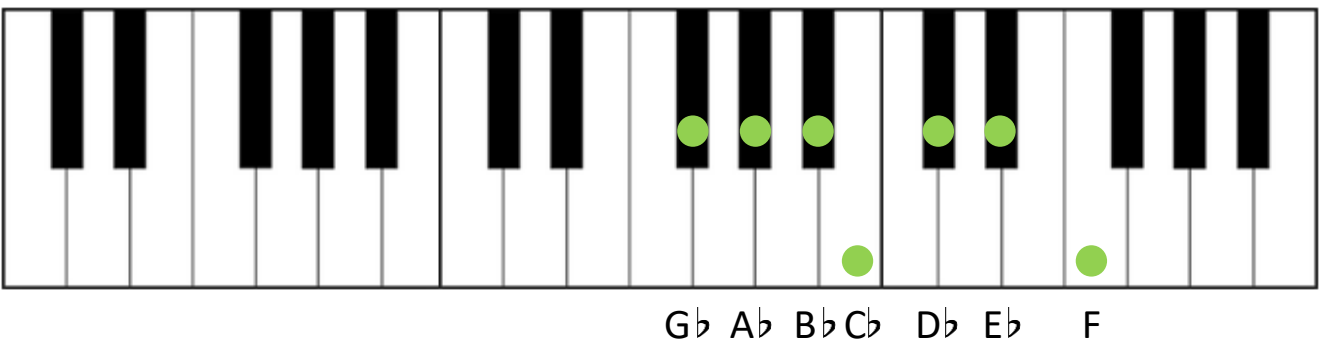
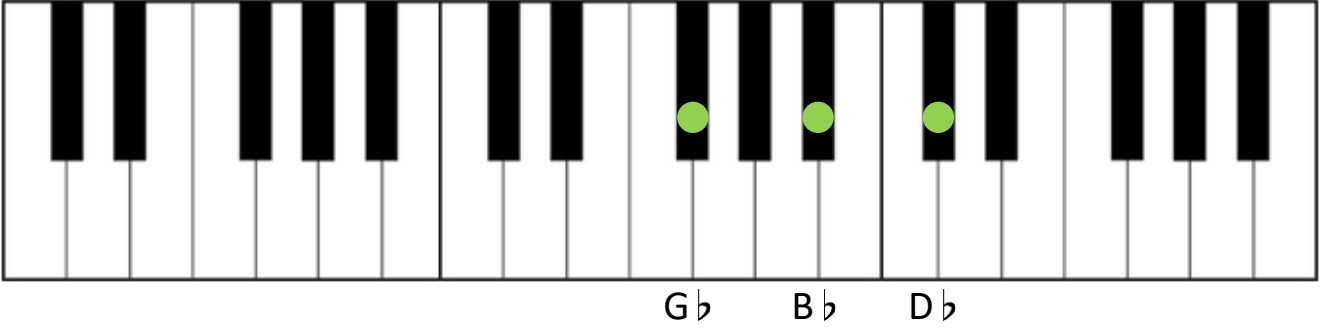
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*7a posición para tríada y escala mayores*  
*7th position for major triad and scale*

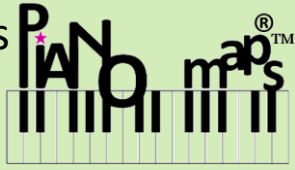


**G<sup>b</sup>M** = Sol Bemol Mayor = G Flat Major



Número de Teclas Negras / Number of Black Keys on the keyboard

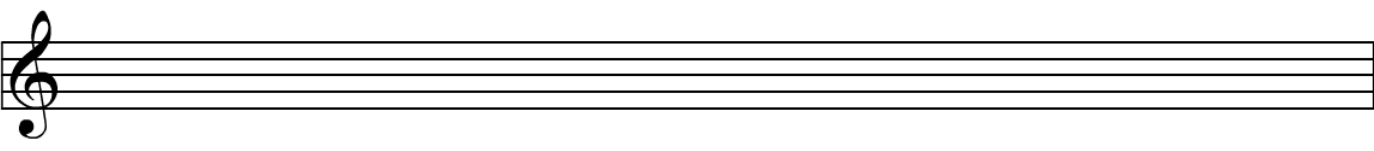




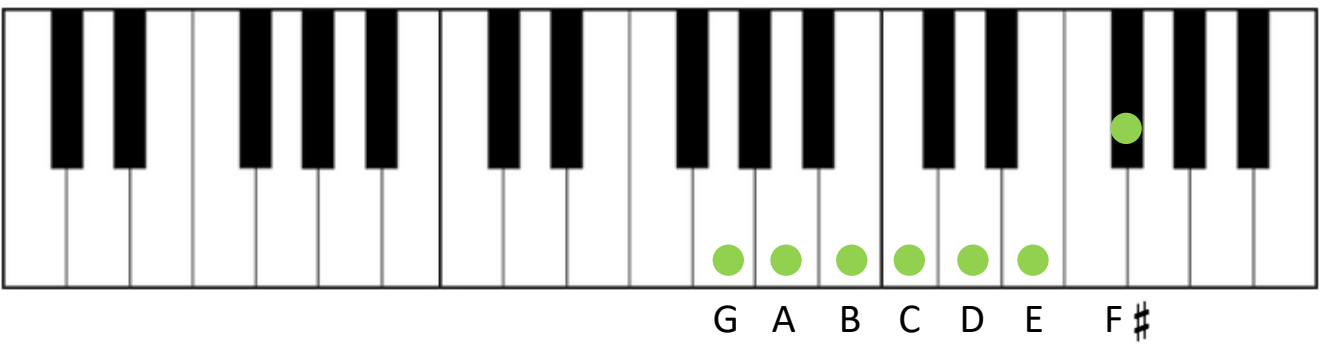
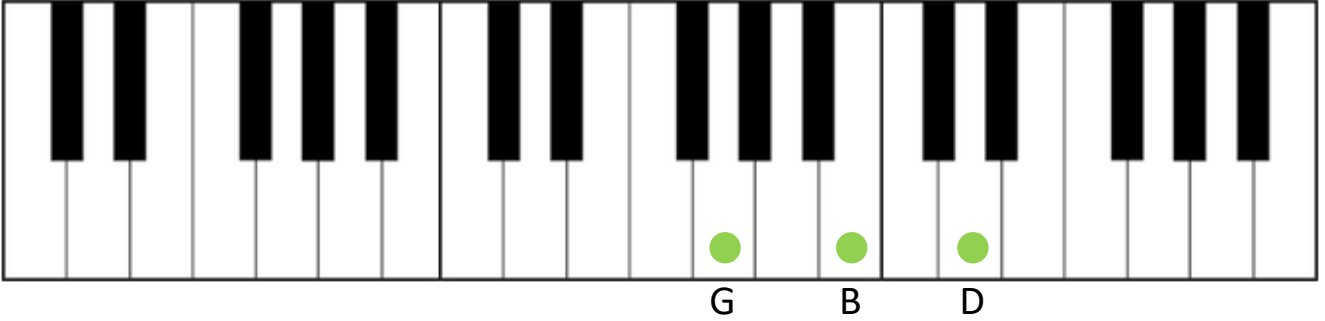
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*8a posición para tríada y escala mayores*  
*8th position for major triad and scale*



**GM** = Sol Mayor = G Major



Número de Teclas Negras / Number of Black Keys on the keyboard

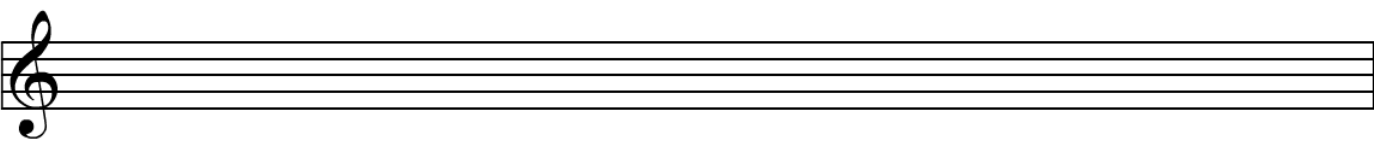




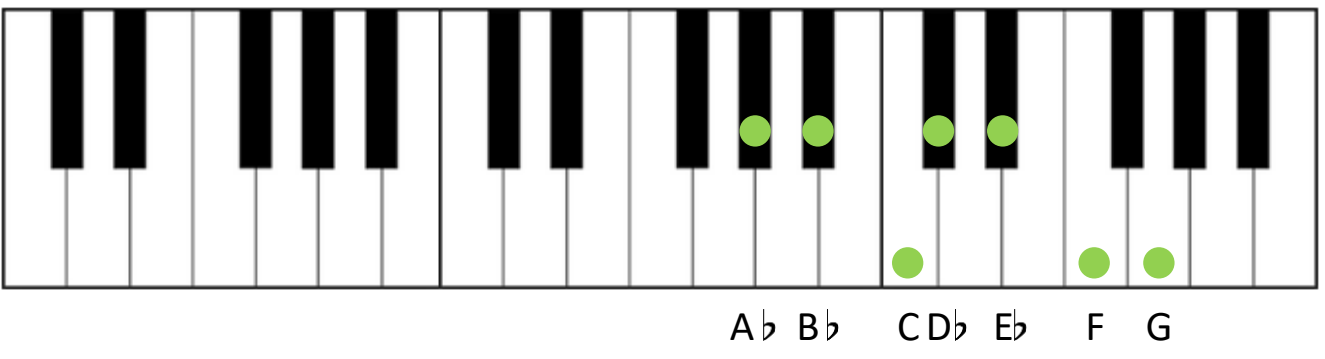
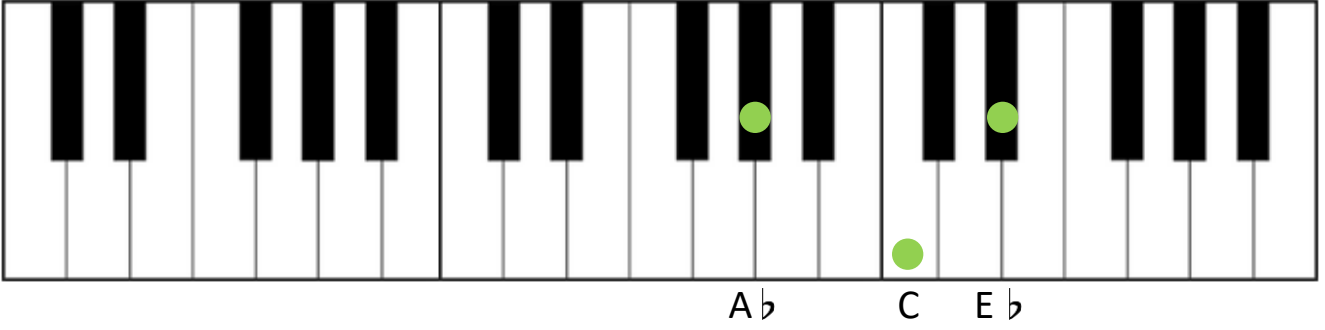
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*9a posición para tríada y escala mayores*  
*9th position for major triad and scale*



**AbM** = La Bemol Mayor = A Flat Major



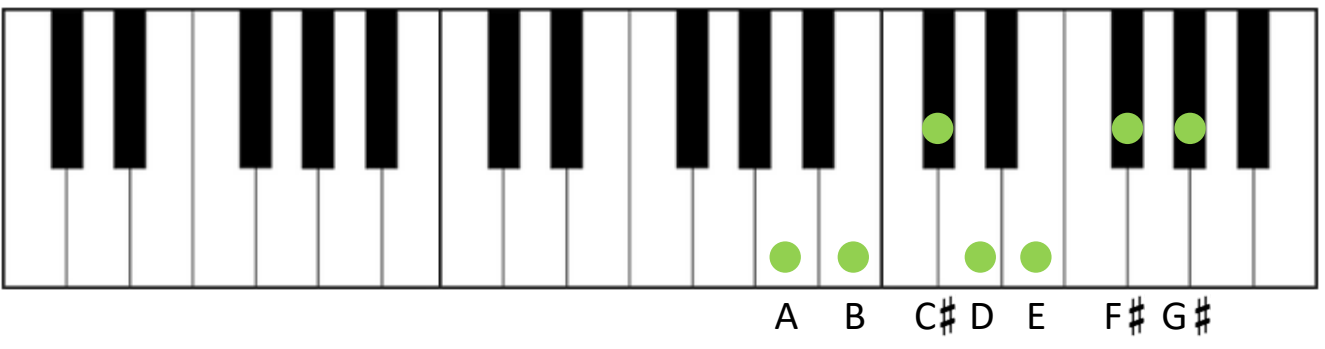
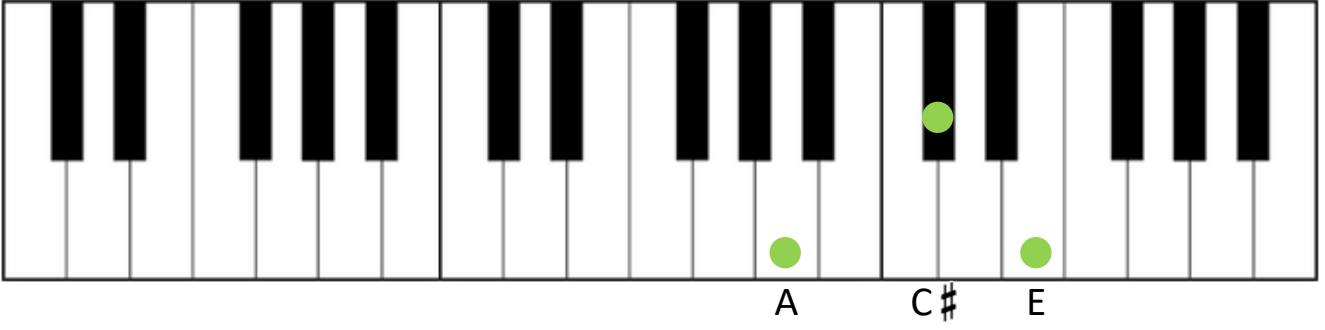
Número de Teclas Negras / Number of Black Keys on the keyboard



*10a posición para tríada y escala mayores*  
*10th position for major triad and scale*



**AM** = La Mayor = A Major



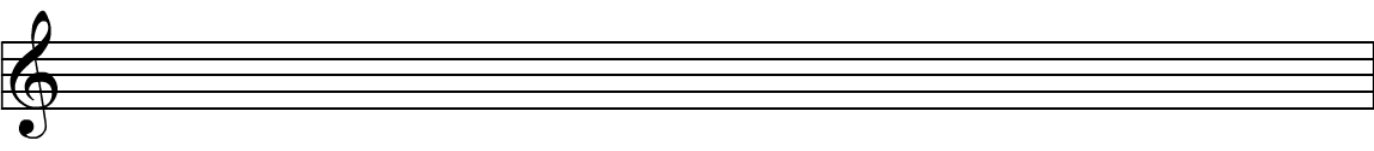
Número de Teclas Negras / Number of Black Keys on the keyboard



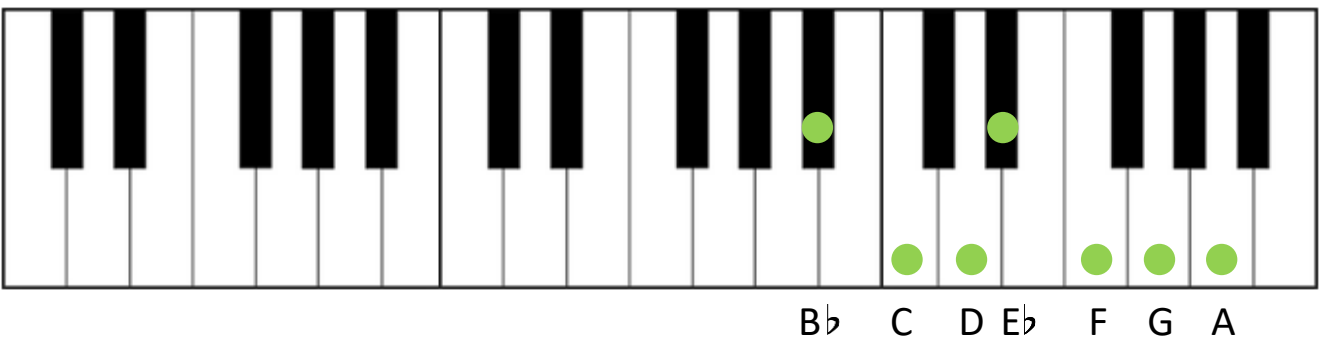
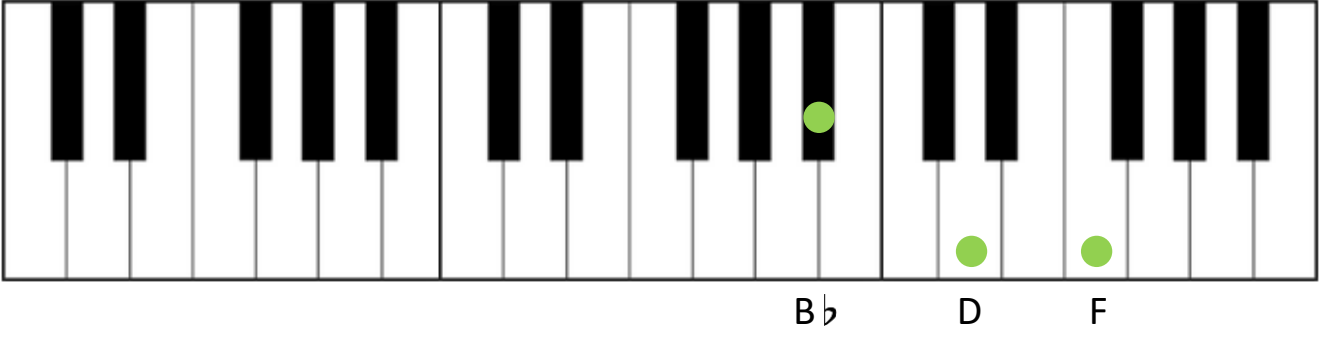
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*11a posición para tríada y escala mayores*  
*11th position for major triad and scale*

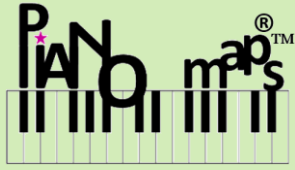


**BbM** = Si Bemol Mayor = B Flat Major



Número de Teclas Negras / Number of Black Keys on the keyboard

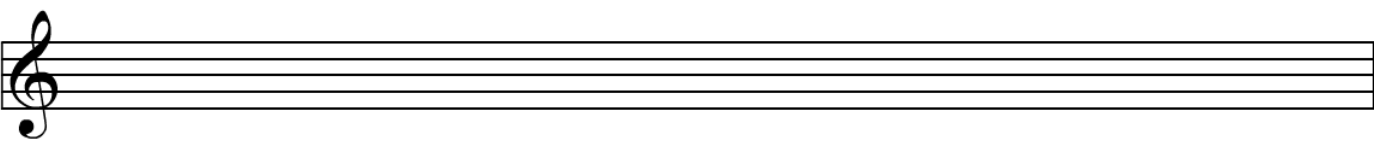




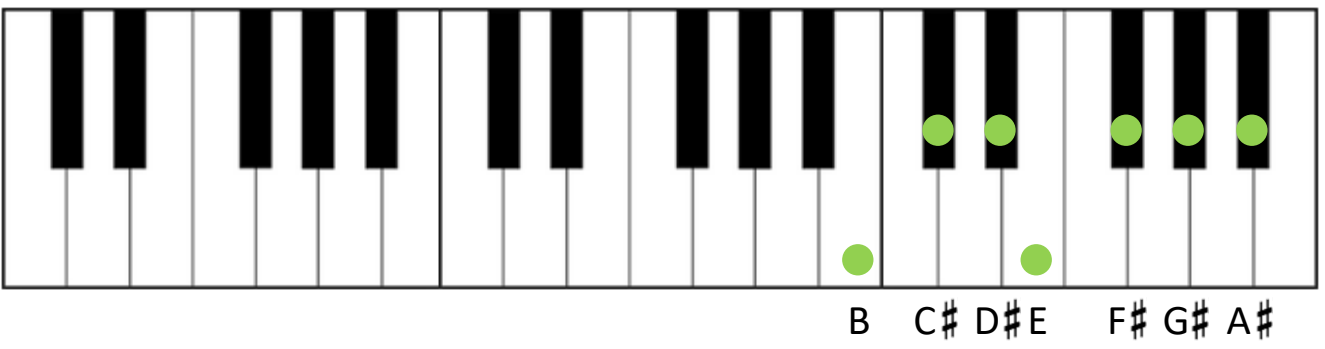
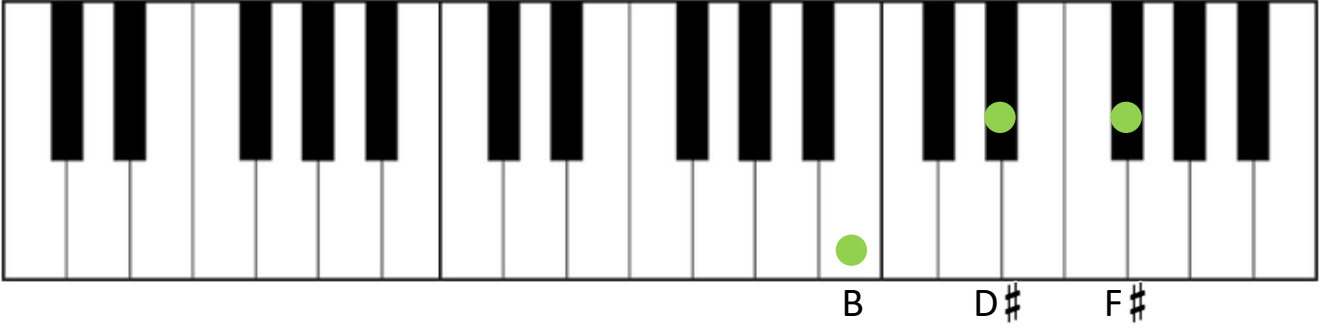
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*12a posición para tríada y escala mayores*  
*12th position for major triad and scale*



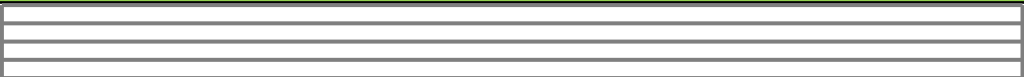
**BM** = Si Mayor = B Major



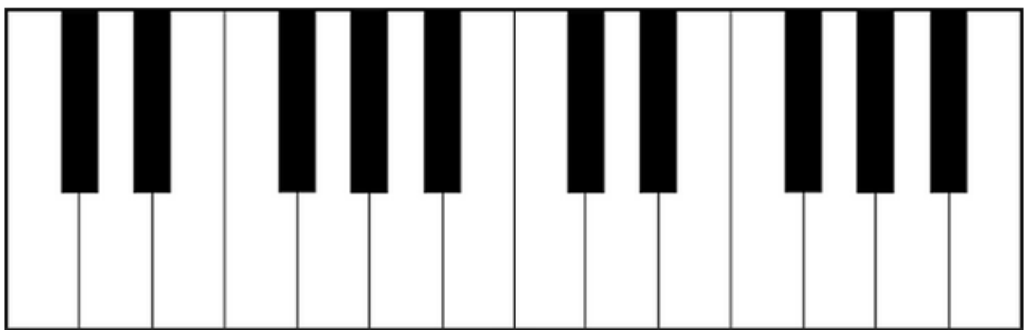
Número de Teclas Negras / Number of Black Keys on the keyboard



# 3.7 Inversiones de tríadas en tonalidades mayores

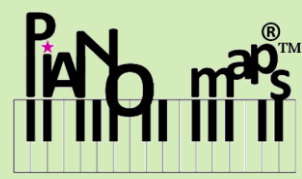


# 3.7 Triads Inversions in major keys



# Mapa 3.7a / Inversiones de tríadas mayores

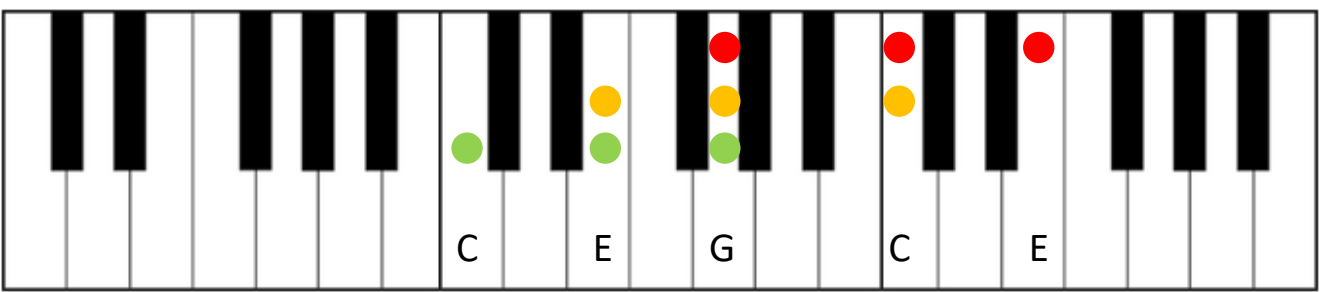
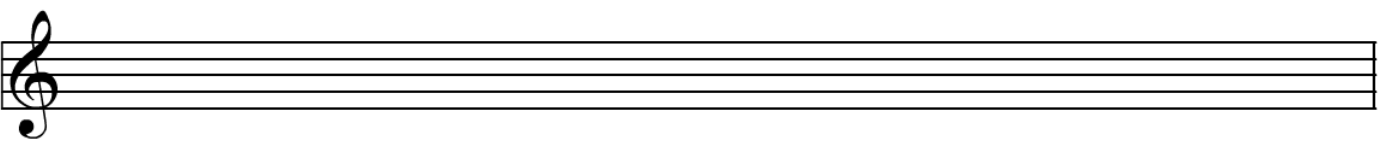
## Map 3.7a / Major triads inversions



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*Do mayor, 1 Inversión, 2a Inversión*  
*C major, 1st Inversion, 2nd Inversion*

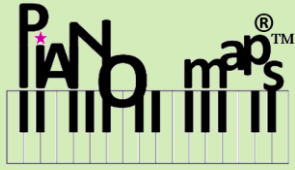


**CM** = Do Mayor = C Major

- Posición Fundamental / Root position      C
- 1a Inversión / 1st Inversion              C/1 = C/E
- 2a Inversión / 2nd Inversion            C/2 = C/G

# Mapa 3.7b / Inversiones de tríadas mayores

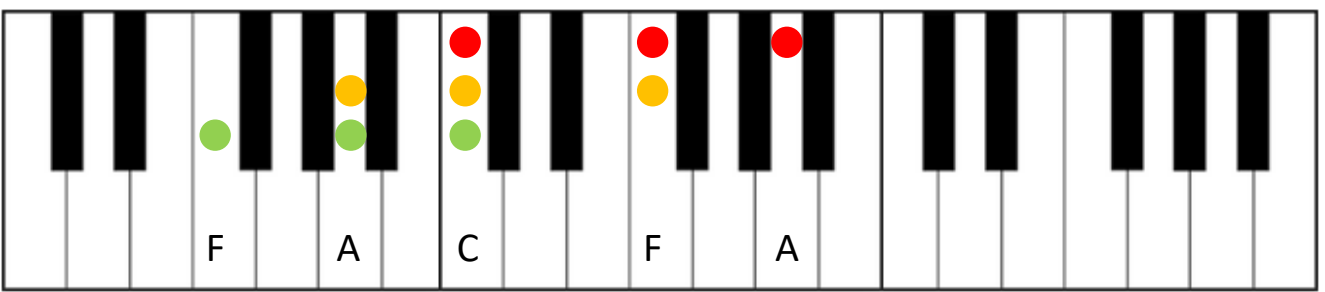
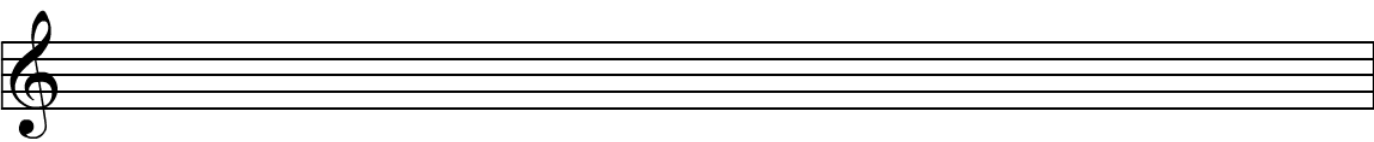
## Map 3.7b / Major triads inversions



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*Fa mayor, 1 Inversión, 2a Inversión*  
*F major, 1st Inversion, 2nd Inversion*

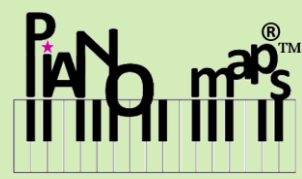


**FM** = Fa Mayor = F Major

- Posición Fundamental / Root position F
- 1a Inversión / 1st Inversion F/1 = F/A
- 2a Inversión / 2nd Inversion F/2 = F/C

# Mapa 3.7c / Inversiones de tríadas mayores

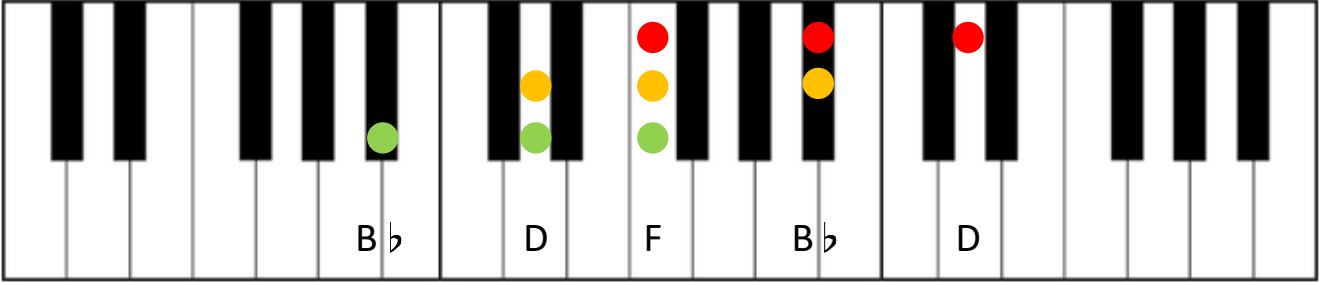
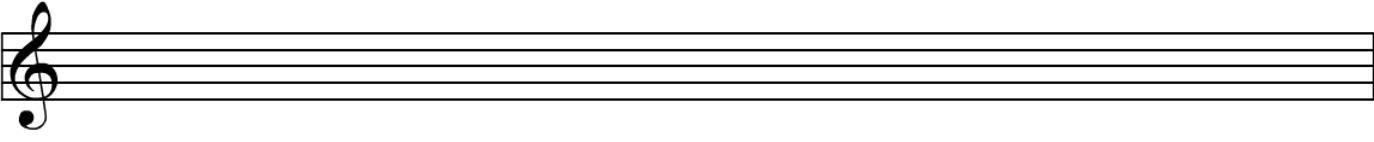
## Map 3.7c / Major triads inversions



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*Si bemol mayor, 1 Inversión, 2a Inversión*  
*B flat major, 1st Inversion, 2nd Inversion*



**BbM** = Si Bemol Mayor = B Flat Major

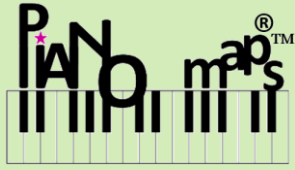
- Posición Fundamental / Root position
- 1a Inversión / 1st Inversion
- 2a Inversión / 2nd Inversion

B $\flat$   
B $\flat$ /1 = B $\flat$ /D  
B $\flat$ /2 = B $\flat$ /F



# Mapa 3.7d / Inversiones de tríadas mayores

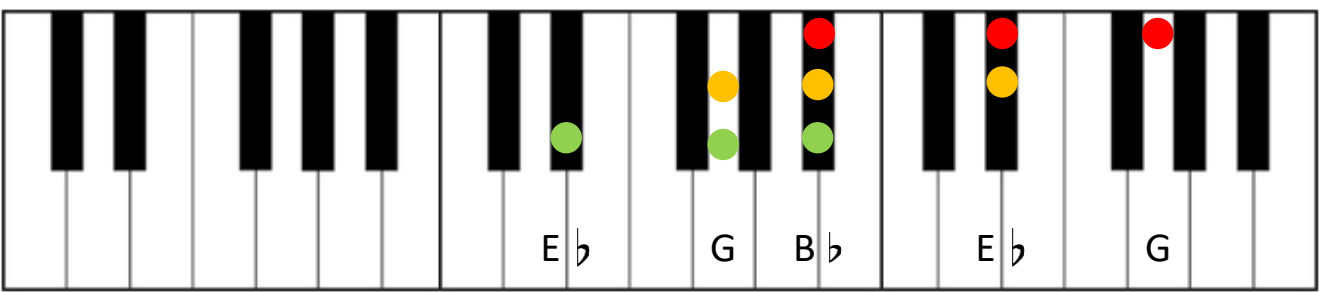
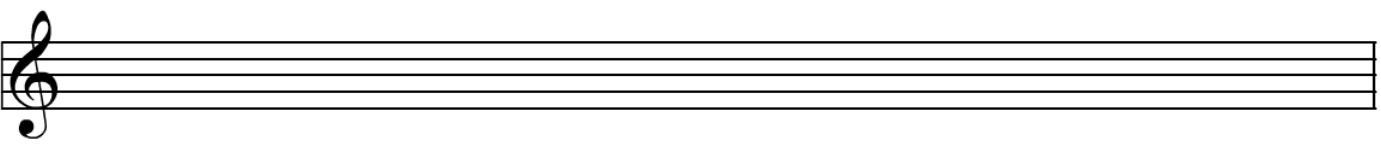
## Map 3.7d / Major triads inversions



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*Mi bemol mayor, 1 Inversión, 2a Inversión*  
*E flat major, 1st Inversion, 2nd Inversion*

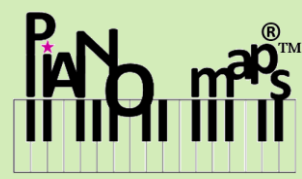


**EbM** = Mi Bemol Mayor = E Flat Major

- Posición Fundamental / Root position      Eb
- 1a Inversión / 1st Inversion              Eb/1 = Eb/G
- 2a Inversión / 2nd Inversion              Eb/2 = Eb/Bb

# Mapa 3.7e / Inversiones de tríadas mayores

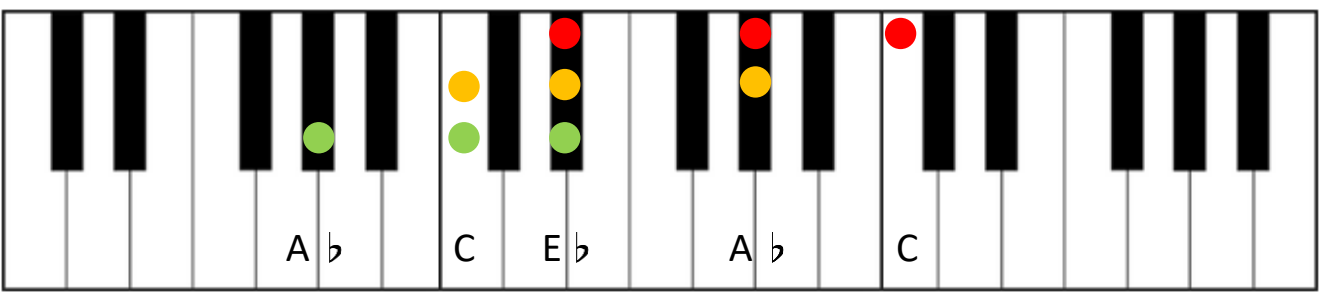
## Map 3.7e / Major triads inversions



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*La bemol mayor, 1 Inversión, 2a Inversión*  
*A flat major, 1st Inversion, 2nd Inversion*

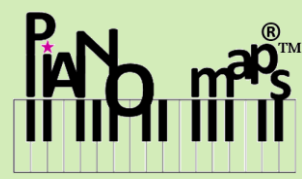


**AbM** = La Bemol Mayor = A Flat Major

- Posición Fundamental / Root position  $A\flat$
- 1a Inversión / 1st Inversion  $A\flat/1 = A\flat/C$
- 2a Inversión / 2nd Inversion  $A\flat/2 = A\flat/E\flat$

# Mapa 3.7f / Inversiones de tríadas mayores

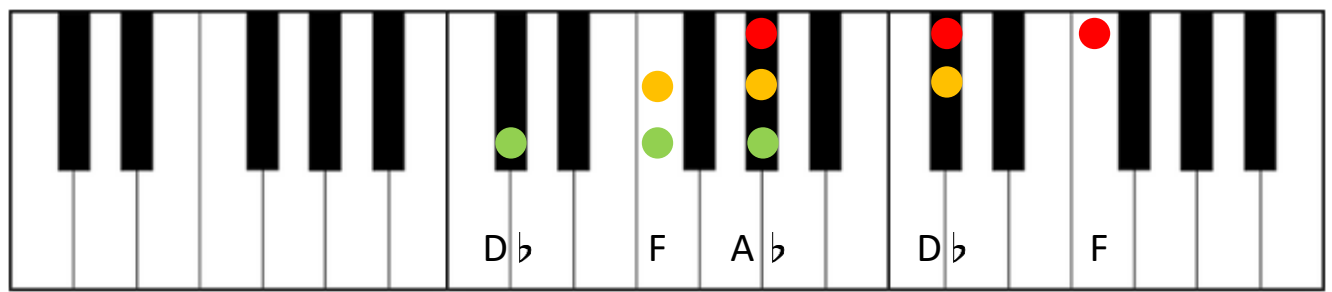
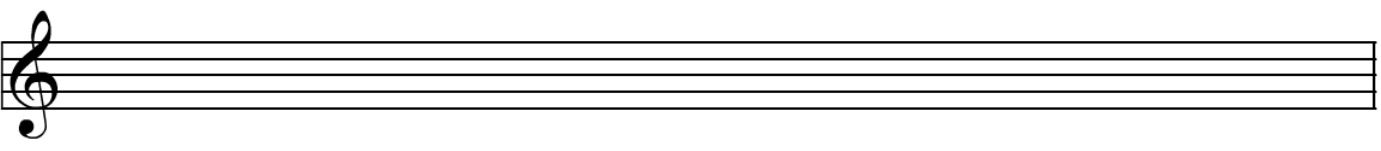
## Map 3.7f / Major triads inversions



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*Re bemol mayor, 1 Inversión, 2a Inversión*  
*D flat major, 1st Inversion, 2nd Inversion*



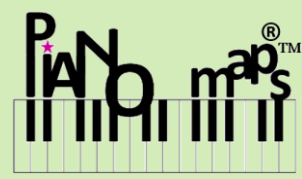
**DbM** = Re Bemol Mayor = D Flat Major

- Posición Fundamental / Root position
- 1a Inversión / 1st Inversion
- 2a Inversión / 2nd Inversion

Db  
Db/1 = Db/F  
Db/2 = Db/Ab

# Mapa 3.7g / Inversiones de tríadas mayores

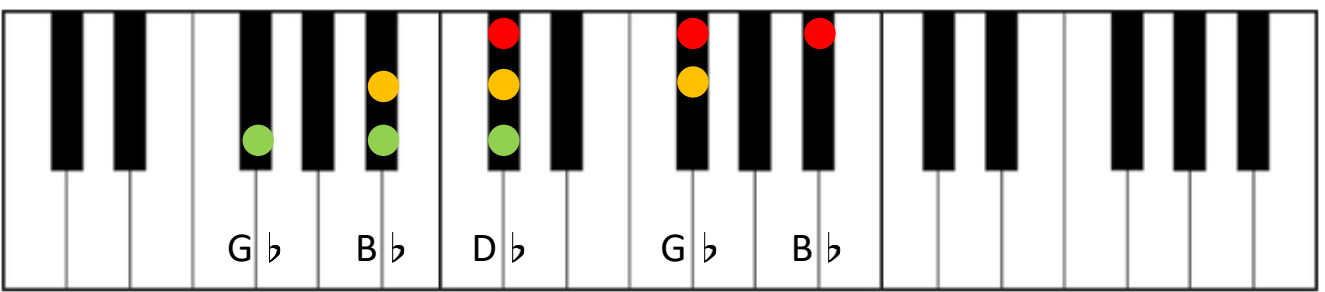
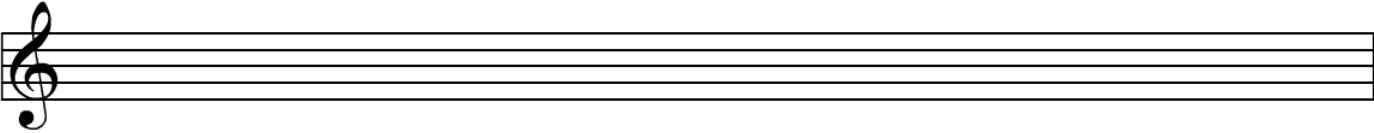
## Map 3.7g / Major triads inversions



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*Sol bemol mayor, 1 Inversión, 2a Inversión*  
*G flat major, 1st Inversion, 2nd Inversion*



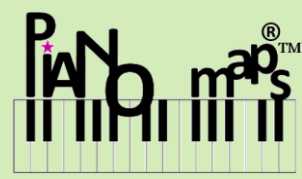
**GbM** = Sol Bemol Mayor = G Flat Major

- Posición Fundamental / Root position
- 1a Inversión / 1st Inversion
- 2a Inversión / 2nd Inversion

G $\flat$   
G $\flat$ /1 = G $\flat$ /B $\flat$   
G $\flat$ /2 = G $\flat$ /D $\flat$

# Mapa 3.7h / Inversiones de tríadas mayores

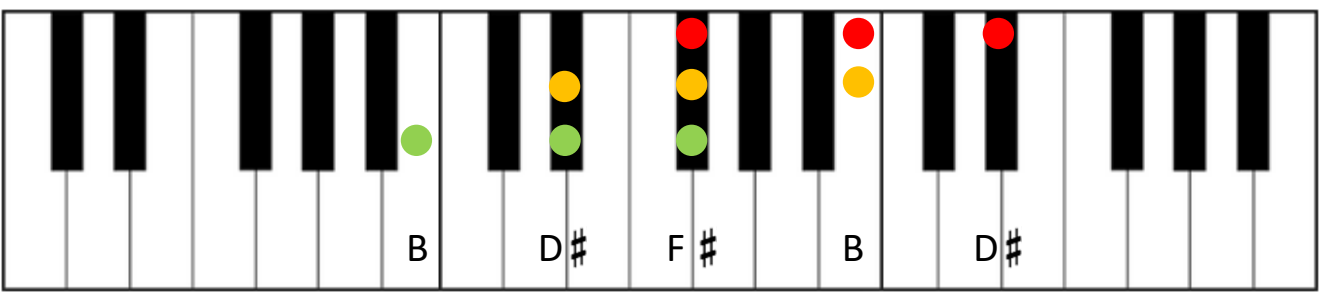
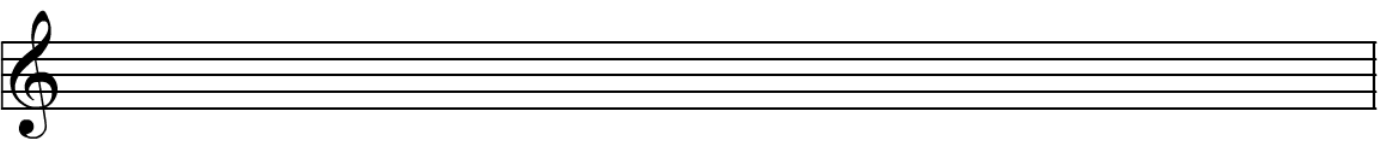
## Map 3.7h / Major triads inversions



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*Si mayor, 1 Inversión, 2a Inversión*  
*B major, 1st Inversion, 2nd Inversion*

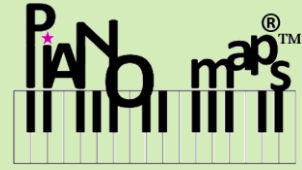


**BM** = Si Mayor = B Major

- Posición Fundamental / Root position      B
- 1a Inversión / 1st Inversion      B/1 = B/D#
- 2a Inversión / 2nd Inversion      B/2 = B/F#

# Mapa 3.7i / Inversiones de tríadas mayores

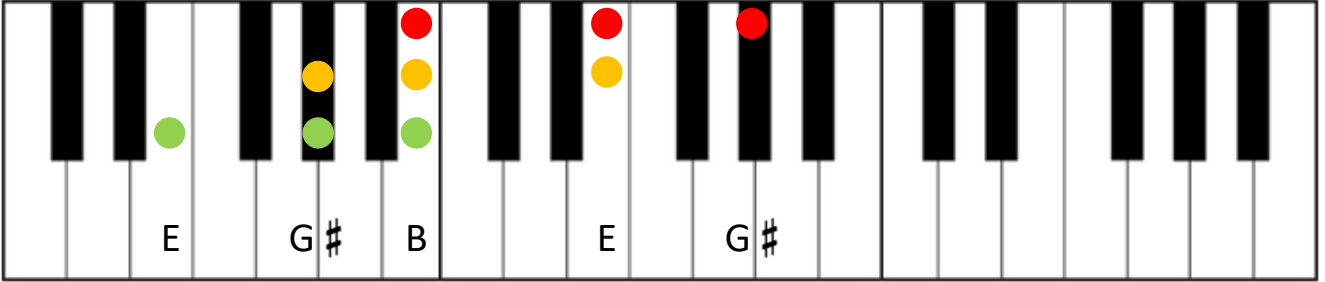
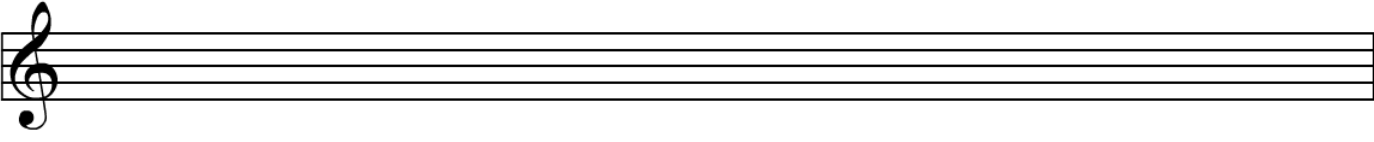
## Map 3.7i / Major triads inversions



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*Mi mayor, 1 Inversión, 2a Inversión*  
*E major, 1st Inversion, 2nd Inversion*

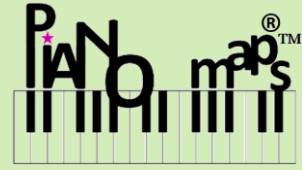


**EM** = Mi Mayor = E Major

- Posición Fundamental / Root position
- 1a Inversión / 1st Inversion
- 2a Inversión / 2nd Inversion

E  
E/1 = E/G#  
E/2 = E/B

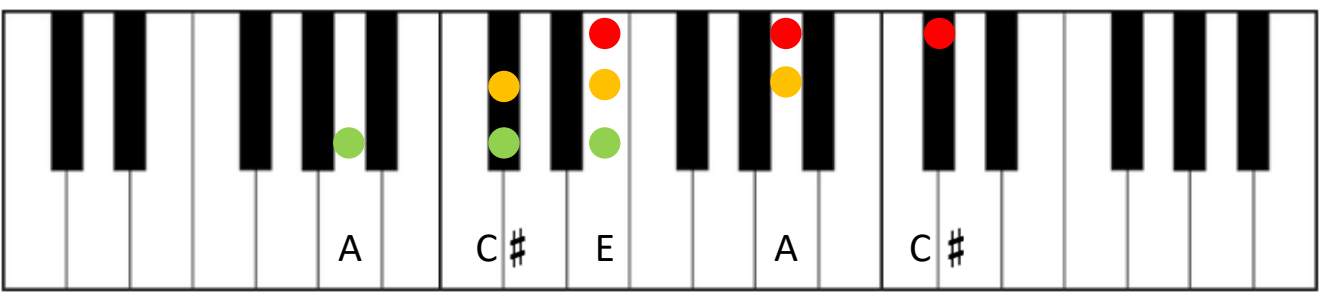
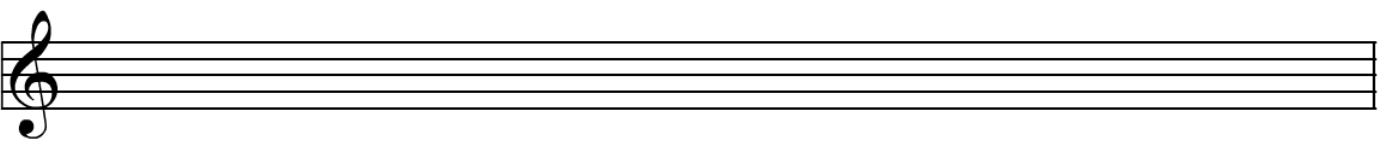
Mapa 3.7j / Inversiones de tríadas mayores  
 Map 3.7j / Major triads inversions



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*La mayor, 1 Inversión, 2a Inversión*  
*A major, 1st Inversion, 2nd Inversion*

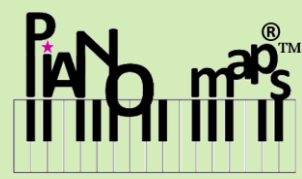


**AM** = La Mayor = A Major

- Posición Fundamental / Root position      A
- 1a Inversión / 1st Inversion              A/1 = A/C#
- 2a Inversión / 2nd Inversion            A/2 = A/E

# Mapa 3.7k / Inversiones de tríadas mayores

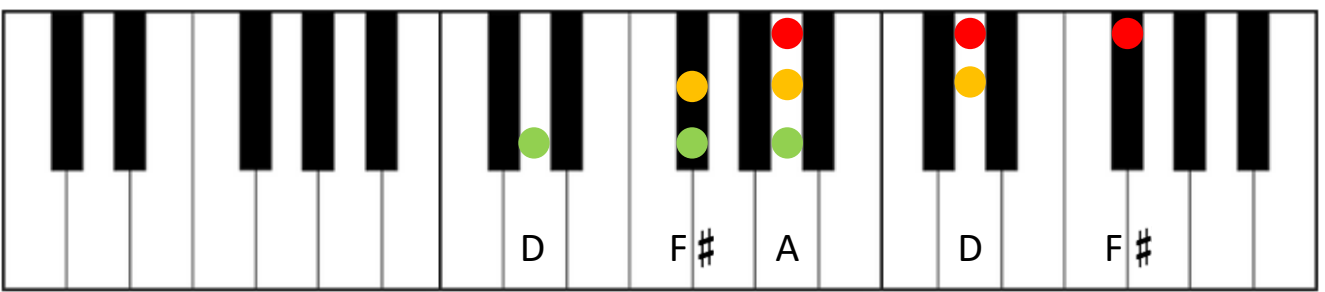
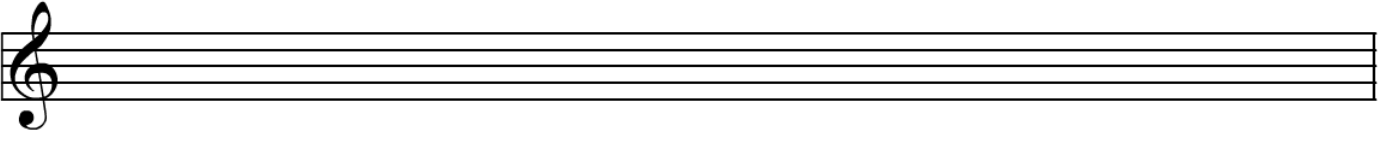
## Map 3.7k / Major triads inversions



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*Re mayor, 1 Inversión, 2a Inversión*  
*D major, 1st Inversion, 2nd Inversion*



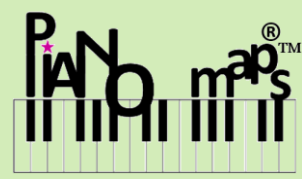
**DM** = Re Mayor = D Major

- Posición Fundamental / Root position      D
- 1a Inversión / 1st Inversion                D/1 = D/F#
- 2a Inversión / 2nd Inversion              D/2 = D/A



# Mapa 3.7I / Inversiones de tríadas mayores

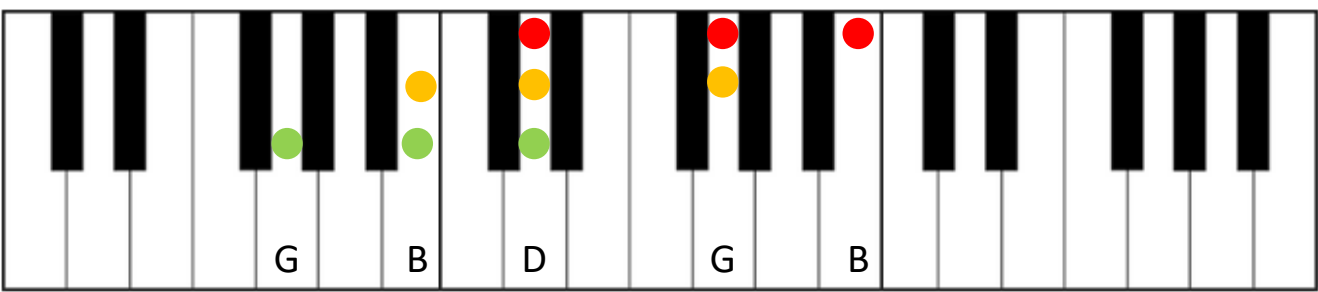
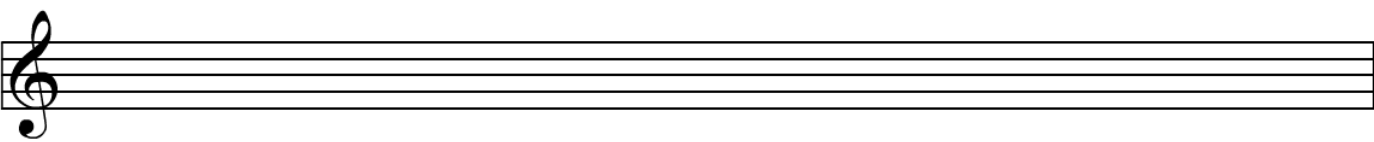
## Map 3.7I / Major triads inversions



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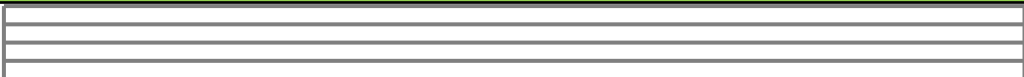
*Sol mayor, 1 Inversión, 2a Inversión*  
*G major, 1st Inversion, 2nd Inversion*



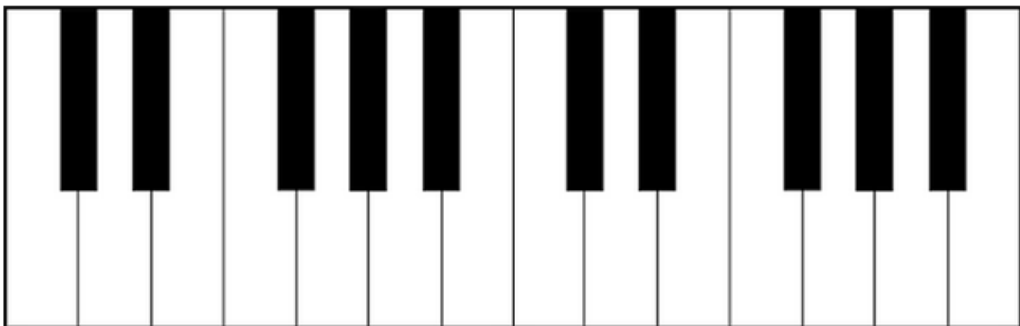
**GM** = Sol Mayor = G Major

- Posición Fundamental / Root position      G
- 1a Inversión / 1st Inversion      G/1 = G/B
- 2a Inversión / 2nd Inversion      G/2 = G/D

## 3.8 Inversiones de tríadas en tonalidades menores naturales

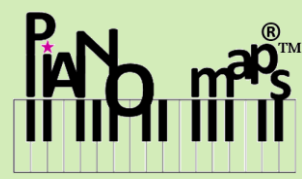


## 3.8 Triads Inversions in natural minor keys



# Mapa 3.8a / Inversiones de tríadas menores

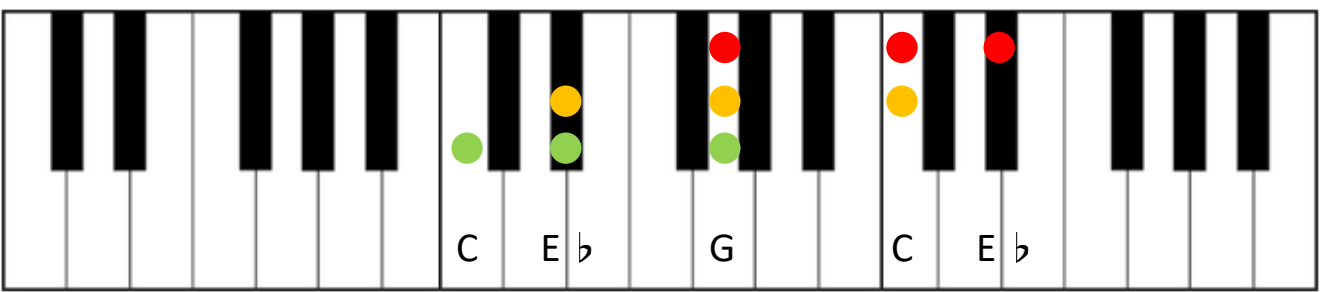
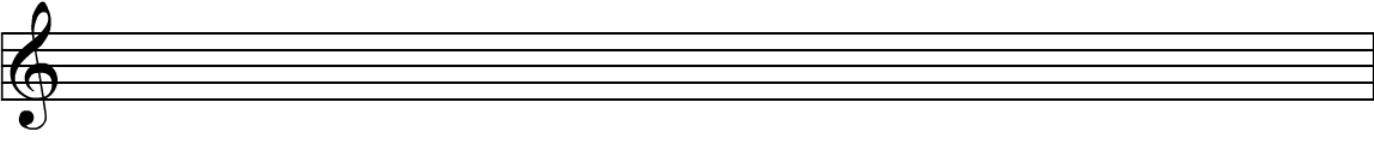
## Map 3.8a / Minor triads inversions



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*Do menor, 1 Inversión, 2a Inversión*  
*C minor, 1st Inversion, 2nd Inversion*



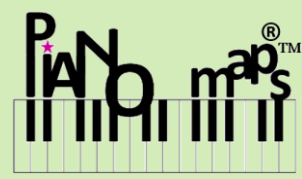
**Cm** = Do menor = C minor

- Posición Fundamental / Root position
- 1a Inversión / 1st Inversion
- 2a Inversión / 2nd Inversion

Cm  
Cm/1 = Cm/E $\flat$   
Cm/2 = Cm/G

# Mapa 3.8b / Inversiones de tríadas menores

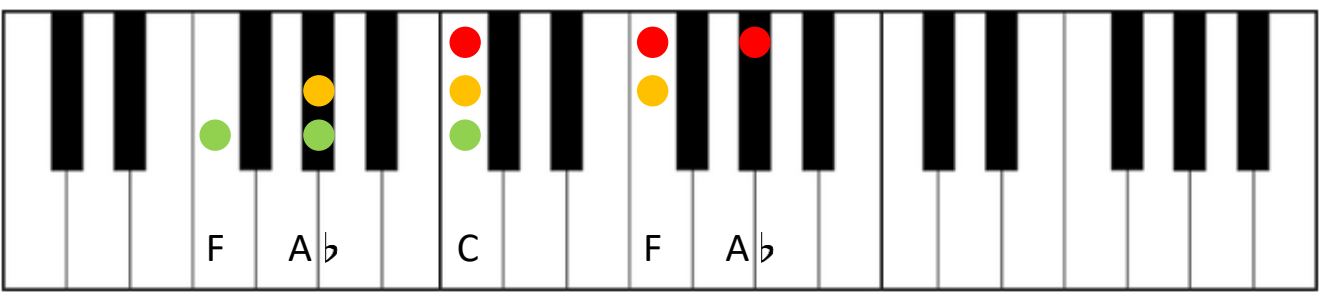
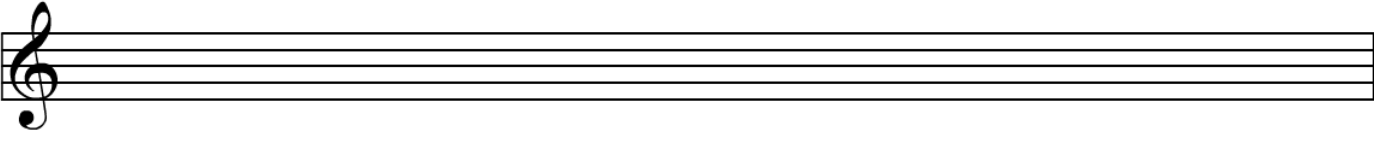
## Map 3.8b / Minor triads inversions



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*Fa menor, 1 Inversión, 2a Inversión*  
*F minor, 1st Inversion, 2nd Inversion*

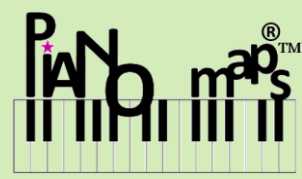


**Fm** = Fa menor = F minor

- Posición Fundamental / Root position
- 1a Inversión / 1st Inversion
- 2a Inversión / 2nd Inversion

Fm  
Fm/1 = Fm/Ab  
Fm/2 = Fm/C

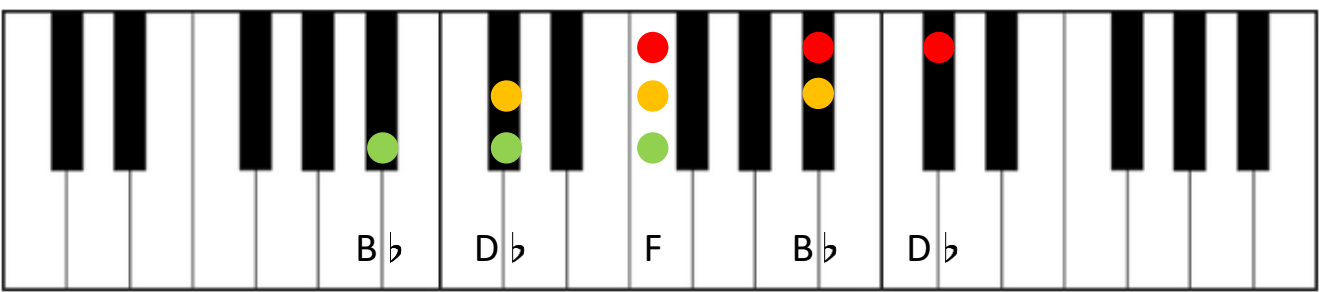
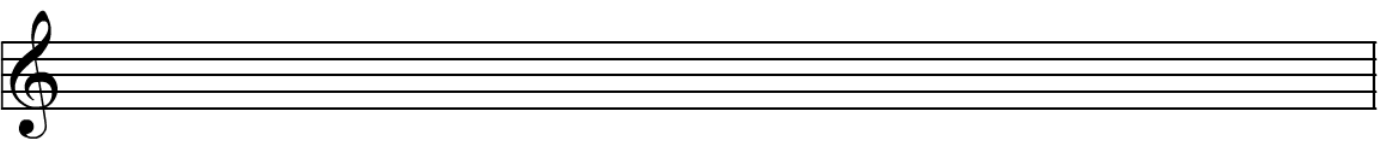
Mapa 3.8c / Inversiones de tríadas menores  
 Map 3.8c / Minor triads inversions



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*Si bemol menor, 1 Inversión, 2a Inversión*  
*B flat minor, 1st Inversion, 2nd Inversion*

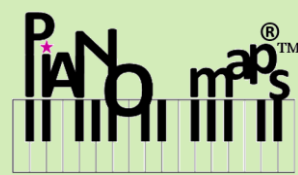


**Bbm** = Si Bemol menor = B Flat minor

- Posición Fundamental / Root position      B $\flat$  m
- 1a Inversión / 1st Inversion                  B $\flat$  m/1 = B $\flat$ m/D $\flat$
- 2a Inversión / 2nd Inversion                B $\flat$  m/2 = B $\flat$ m/F

# Mapa 3.8d / Inversiones de tríadas menores

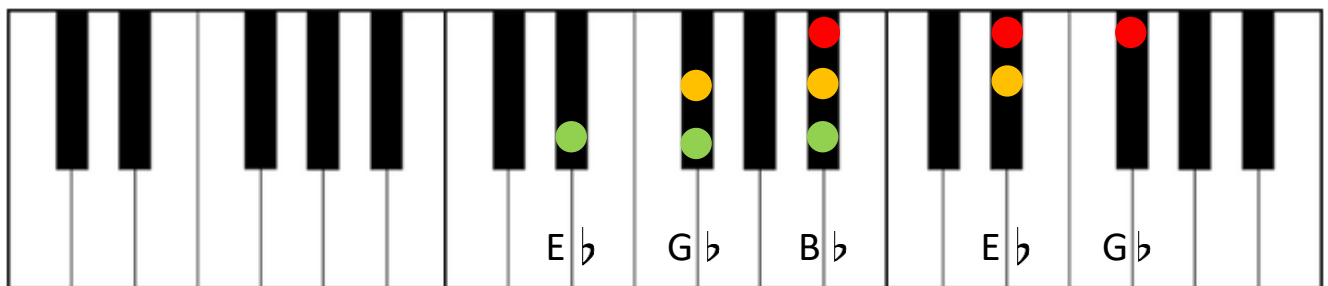
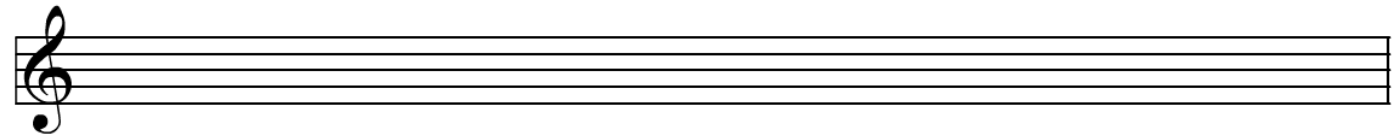
## Map 3.8d / Minor triads inversions



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*Mi bemol menor, 1 Inversión, 2a Inversión*  
*E flat minor, 1st Inversion, 2nd Inversion*



**Ebm** = Mi Bemol menor = E Flat minor

● Posición Fundamental / Root position

● 1a Inversión / 1st Inversion

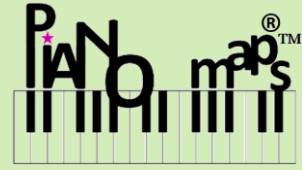
● 2a Inversión / 2nd Inversion

E b m

E b m/1 = E b m/G b

E b m/2 = E b m/B b

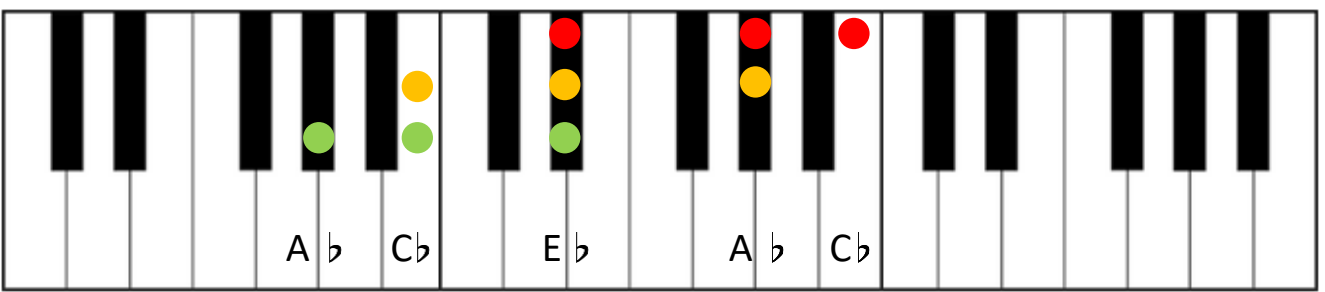
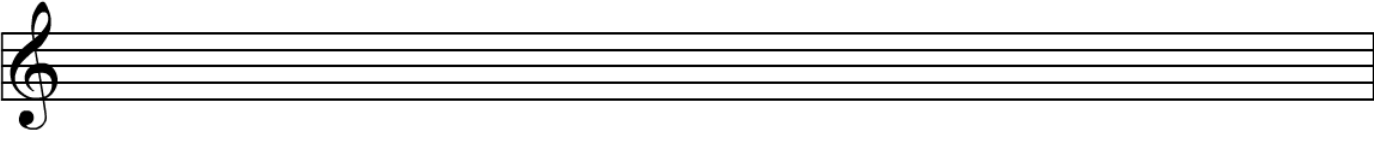
Mapa 3.8e / Inversiones de tríadas menores  
 Map 3.8e / Minor triads inversions



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*La bemol menor, 1 Inversión, 2a Inversión*  
*A flat minor, 1st Inversion, 2nd Inversion*

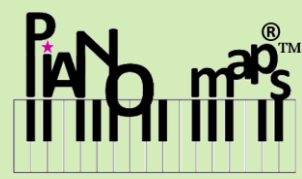


**Abm** = La Bemol menor = A Flat minor

- Posición Fundamental / Root position A $\flat$  m
- 1a Inversión / 1st Inversion A $\flat$  m/1 = A $\flat$ m/C $\flat$
- 2a Inversión / 2nd Inversion A $\flat$  m/2 = A $\flat$ m/E $\flat$

# Mapa 3.8f / Inversiones de tríadas menores

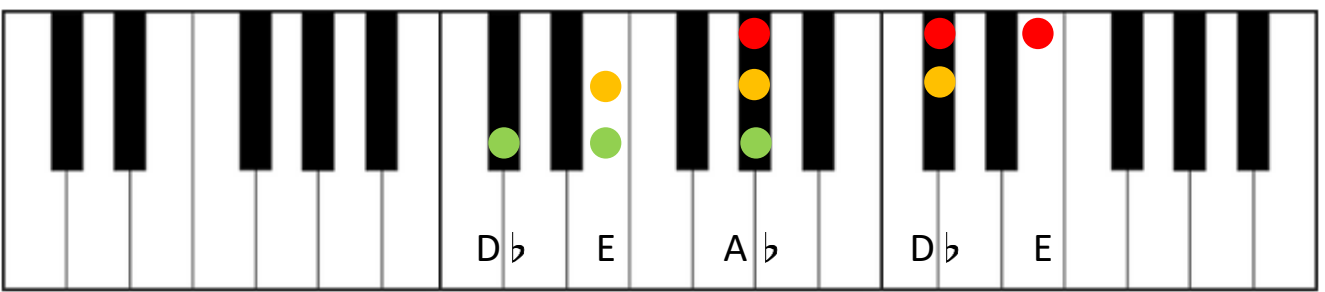
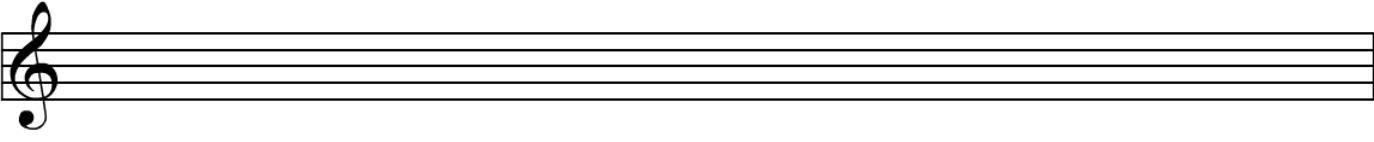
## Map 3.8f / Minor triads inversions



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*Re bemol menor, 1 Inversión, 2a Inversión*  
*D flat minor, 1st Inversion, 2nd Inversion*



**Dbm** = Re Bemol menor = D Flat minor

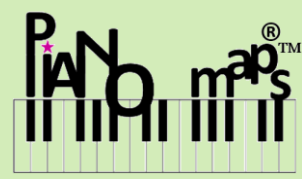
- Posición Fundamental / Root position
- 1a Inversión / 1st Inversion
- 2a Inversión / 2nd Inversion

Db m  
Db m/1 = Dbm/E  
Db m/2 = Dbm/Ab



# Mapa 3.8g / Inversiones de tríadas menores

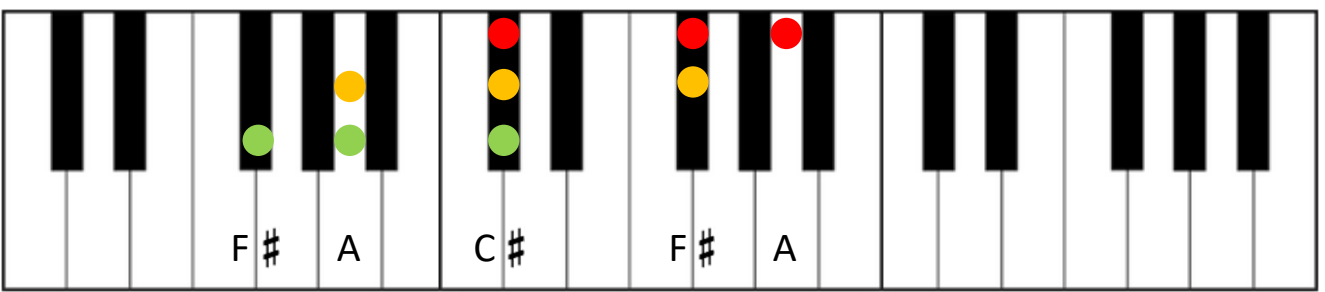
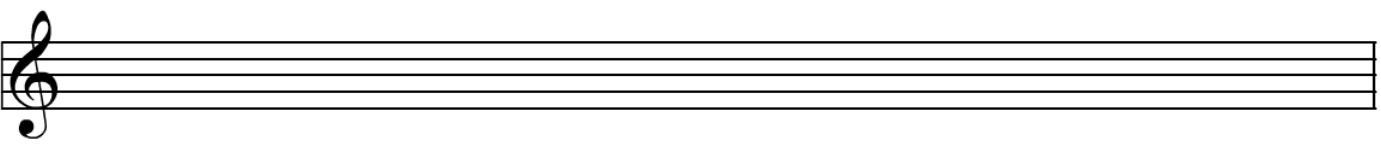
## Map 3.8g / Minor triads inversions



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*Fa sostenido menor, 1 Inversión, 2a Inversión*  
*F sharp minor, 1st Inversion, 2nd Inversion*



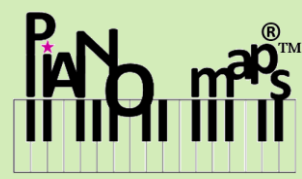
**F#m** = Fa sostenido menor = F sharp minor

- Posición Fundamental / Root position
- 1a Inversión / 1st Inversion
- 2a Inversión / 2nd Inversion

F# m  
F# m/1 = F# m/A  
F# m/2 = F# m/C

# Mapa 3.8h / Inversiones de tríadas menores

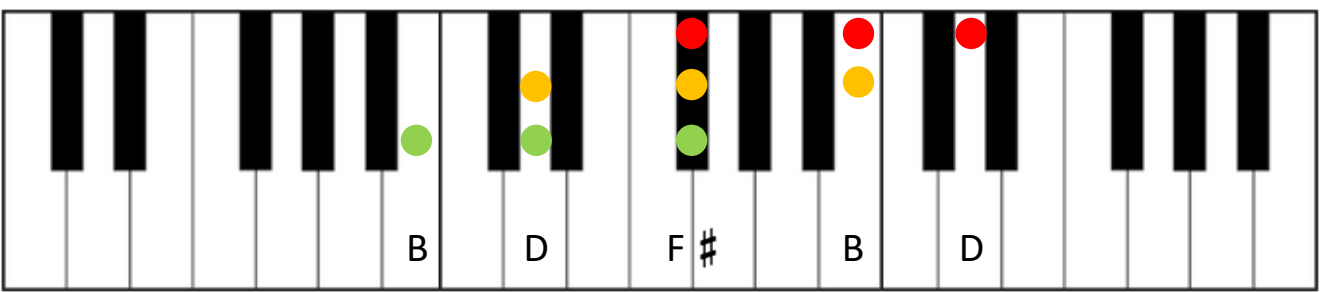
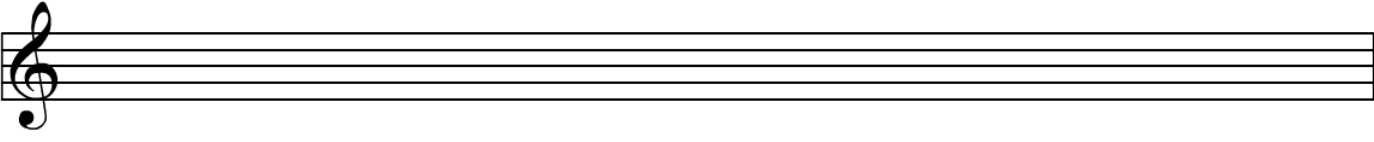
## Map 3.8h / Minor triads inversions



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*Si menor, 1 Inversión, 2a Inversión*  
*B minor, 1st Inversion, 2nd Inversion*



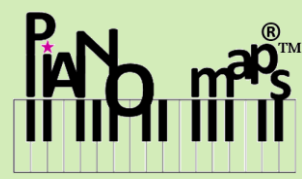
**Bm** = Si menor = B minor

- Posición Fundamental / Root position
- 1a Inversión / 1st Inversion
- 2a Inversión / 2nd Inversion

Bm  
Bm/1 = Bm/D  
Bm/2 = Bm/F#

# Mapa 3.8i / Inversiones de tríadas menores

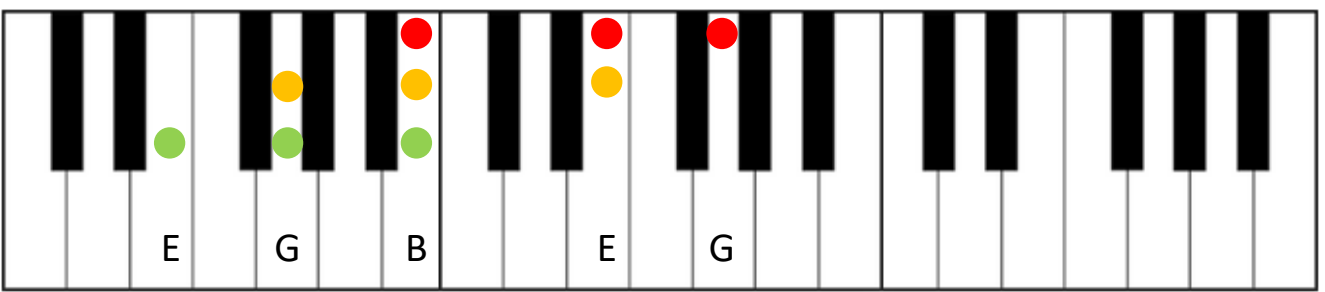
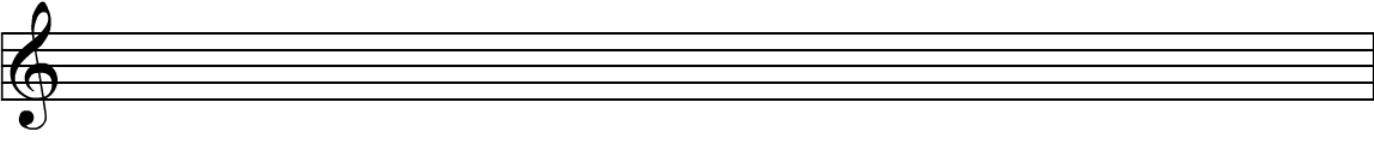
## Map 3.8i / Minor triads inversions



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*Mi menor, 1 Inversión, 2a Inversión*  
*E minor, 1st Inversion, 2nd Inversion*

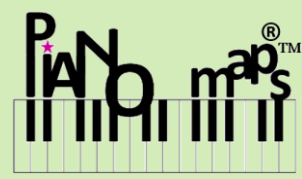


**Em** = Mi menor = E minor

- Posición Fundamental / Root position      Em
- 1a Inversión / 1st Inversion              Em/1 = Em/G
- 2a Inversión / 2nd Inversion              Em/2 = Em/B

# Mapa 3.8j / Inversiones de tríadas menores

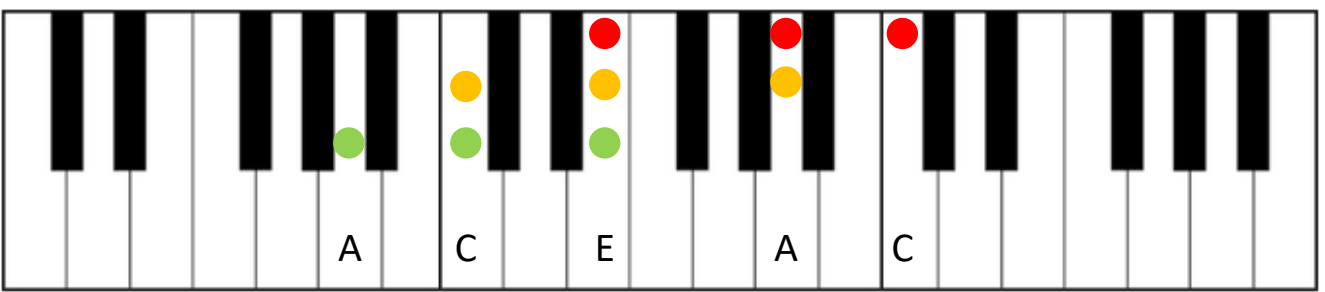
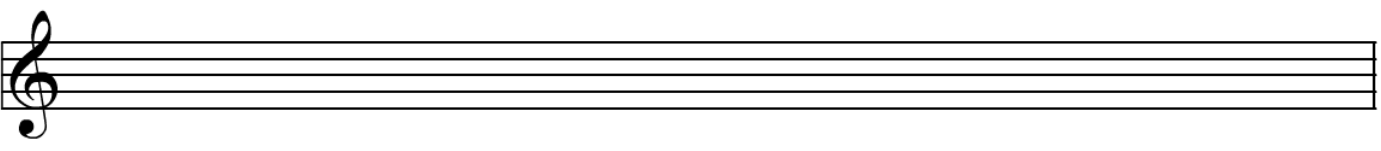
## Map 3.8j / Minor triads inversions



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*La menor, 1 Inversión, 2a Inversión*  
*A minor, 1st Inversion, 2nd Inversion*

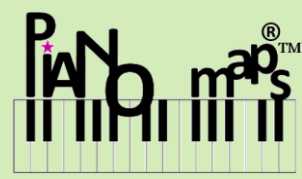


**Am** = La menor = A minor

- Posición Fundamental / Root position      Am
- 1a Inversión / 1st Inversion              Am/1 = Am/C
- 2a Inversión / 2nd Inversion            Am/2 = Am/E

# Mapa 3.8k / Inversiones de tríadas menores

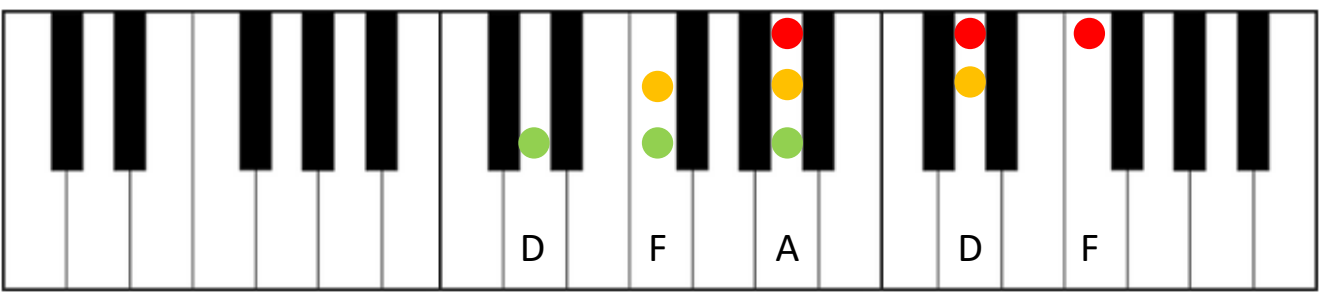
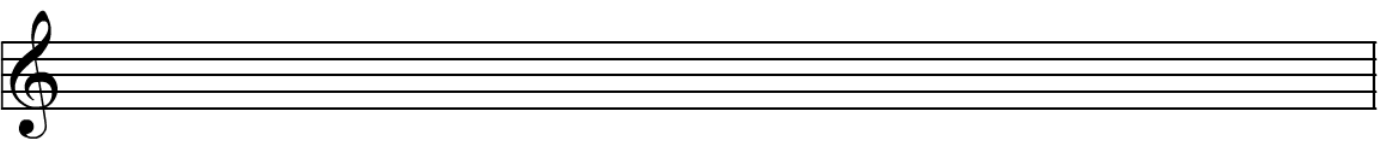
## Map 3.8k / Minor triads inversions



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*Re menor, 1 Inversión, 2a Inversión*  
*D minor, 1st Inversion, 2nd Inversion*



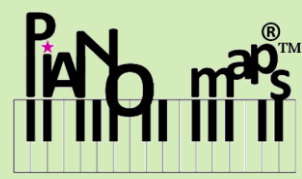
**Dm** = Re menor = D minor

- Posición Fundamental / Root position
- 1a Inversión / 1st Inversion
- 2a Inversión / 2nd Inversion

Dm  
Dm/1 = Dm/F  
Dm/2 = Dm/A

# Mapa 3.8I / Inversiones de tríadas menores

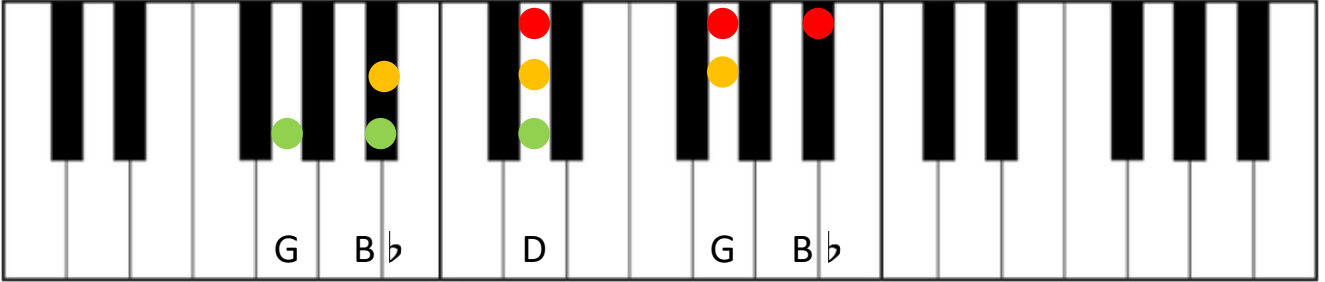
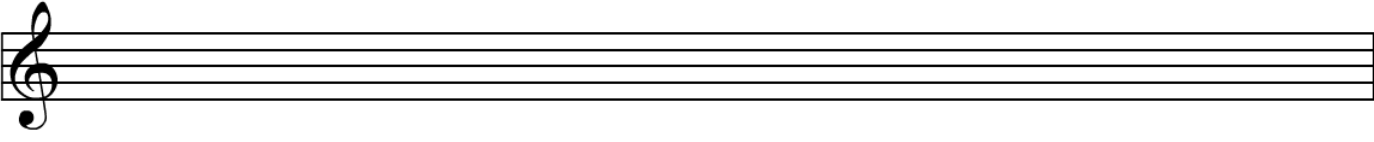
## Map 3.8I / Minor triads inversions



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*Sol menor, 1 Inversión, 2a Inversión*  
*G minor, 1st Inversion, 2nd Inversion*

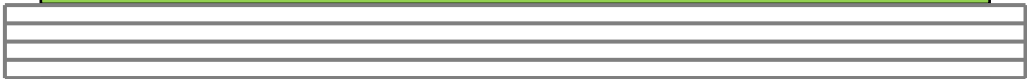


**Gm** = Sol menor = G minor

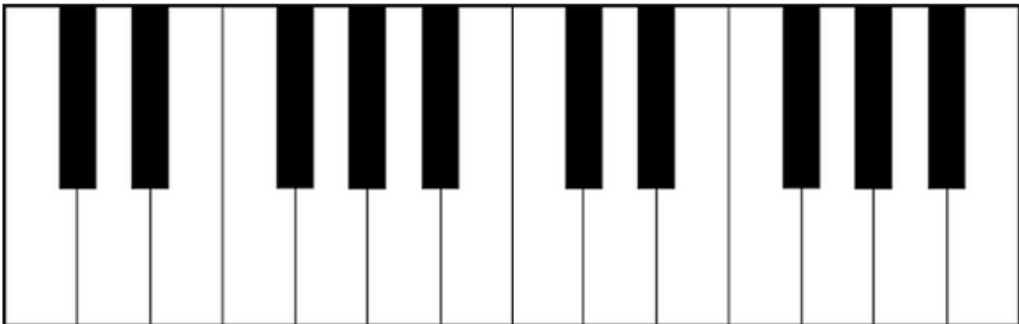
- Posición Fundamental / Root position
- 1a Inversión / 1st Inversion
- 2a Inversión / 2nd Inversion

Gm  
Gm/1 = Gm/B $\flat$   
Gm/2 = Gm/D

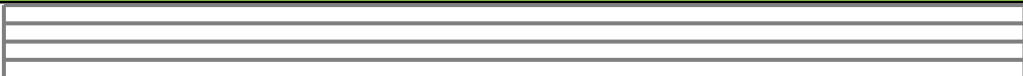
**Capítulo 4**



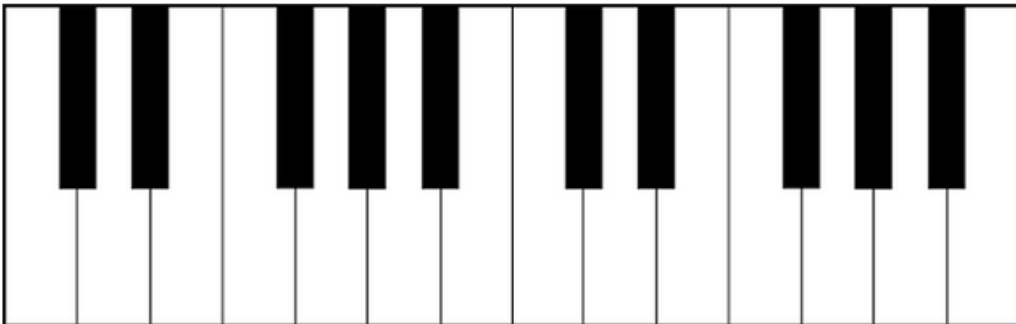
**Chapter 4**



## 4.1 Relación entre Grados de Tonalidades Mayores y Menores con Tríadas



## 4.1 Relation between Degrees of Major and Minor Keys with Triads





**A partir de las secciones anteriores** se construyen las tríadas de todos los grados de todas las tonalidades.

Hay 7 tríadas por cada uno de las 12 tonalidades mayores, 12 menores naturales, 12 menores armónicos y 12 menores melódicos. En total se producen de 336 combinaciones.

Para identificar las tríadas de los grados de cualquier tonalidad mayor se deben seguir los pasos siguientes:

- Identificar la nota de inicio del grado.
- Identificar si la tríada del grado se forma por un acorde mayor, o un acorde menor, un acorde aumentado, o un acorde disminuido.

**From the previous sections** the triads of all the degrees of all the keys are constructed.

There are 7 triads for each of the 12 major keys, the 12 natural minors, the 12 harmonic minors and the 12 melodic minors. In total 336 combinations are produced.

To identify the triads of the degrees of any key, the following steps should be followed:

- Identify the beginning note of the degree.
- Identify if the triad of the degree is formed by a major chord, or a minor chord, or an augmented chord, or a diminished chord.

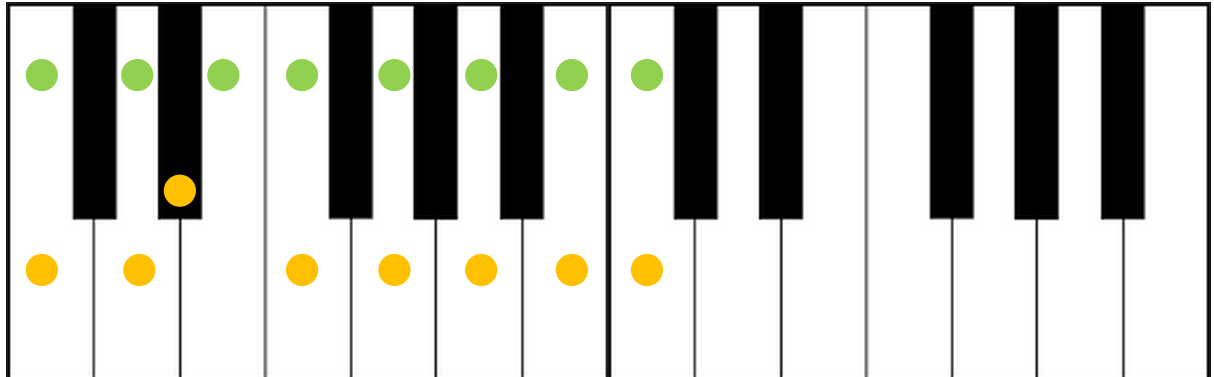
# Mapa 4.1a / Estructuras de las Tonalidades

## Map 4.1a / Structures of Keys

La estructura de las tonalidades es definida por las distancias entre sus 7 notas. Aquí se presentan, como ejemplo, las estructuras de las 4 tonalidades de Do.

The structure of the keys is defined by the distances between their 7 notes. Here, as an example, the structures of the 4 keys of C are presented.

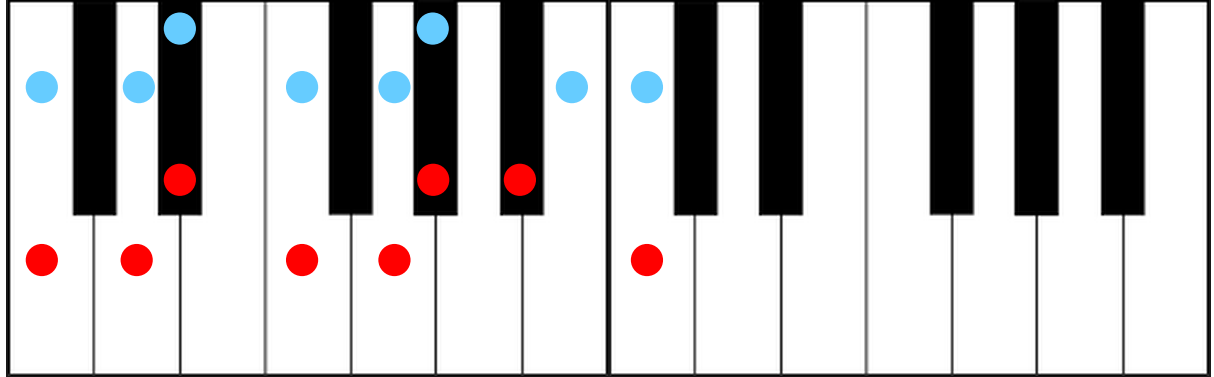
C D E F G A B ↓ Do Mayor  
C Major



C D E♭ F G A B ↑ Do menor melódico  
C melodic minor

---

C D E♭ F G A♭ B ↓ Do menor armónico  
C harmonic minor

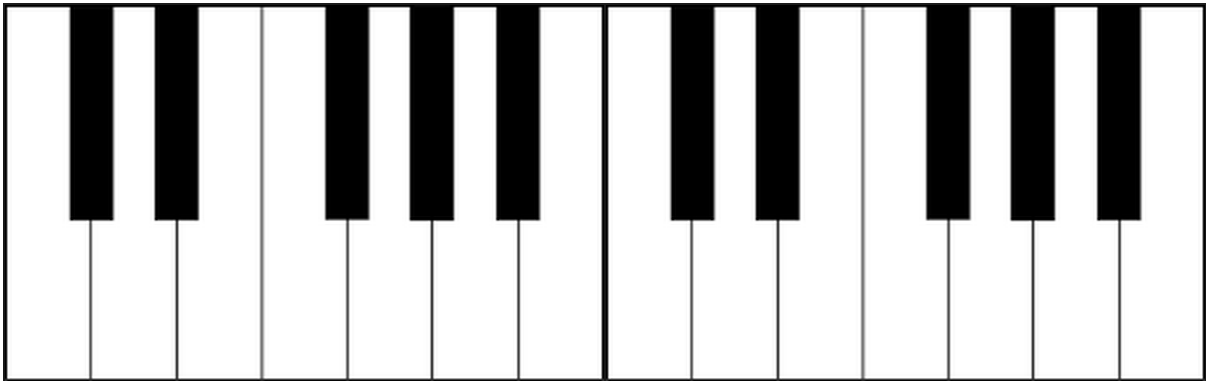


C D E♭ F G A♭ B♭ ↑ Do menor natural  
C natural minor

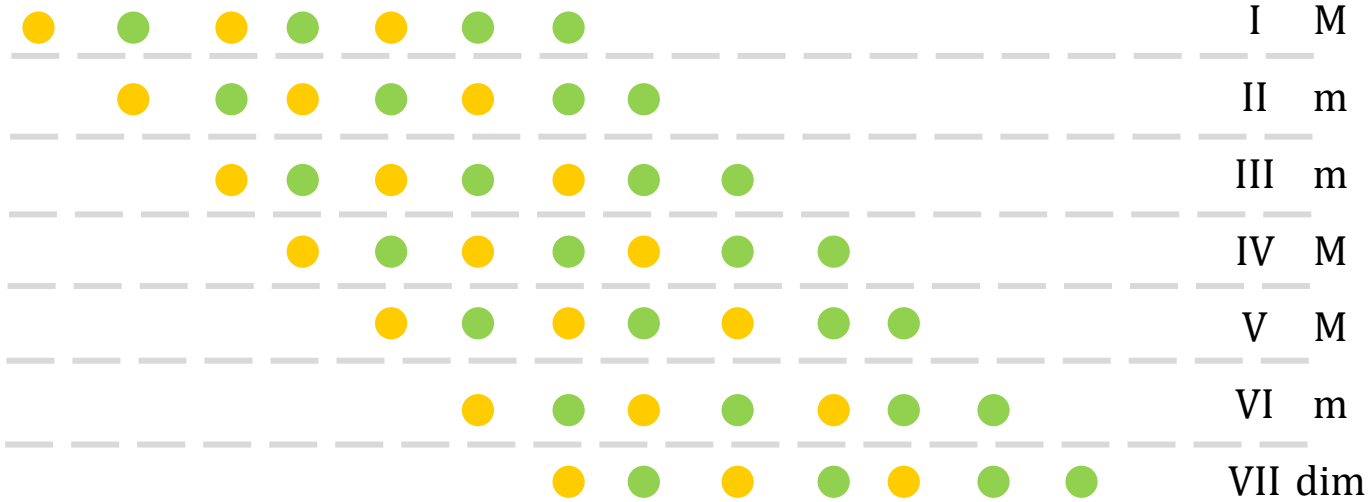
Do Mayor

C Major

C D E F G A B C D E F G A B

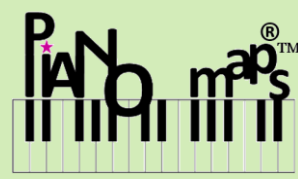


Grado / Degree  
Triada / Triad



● Tríadas / Triads

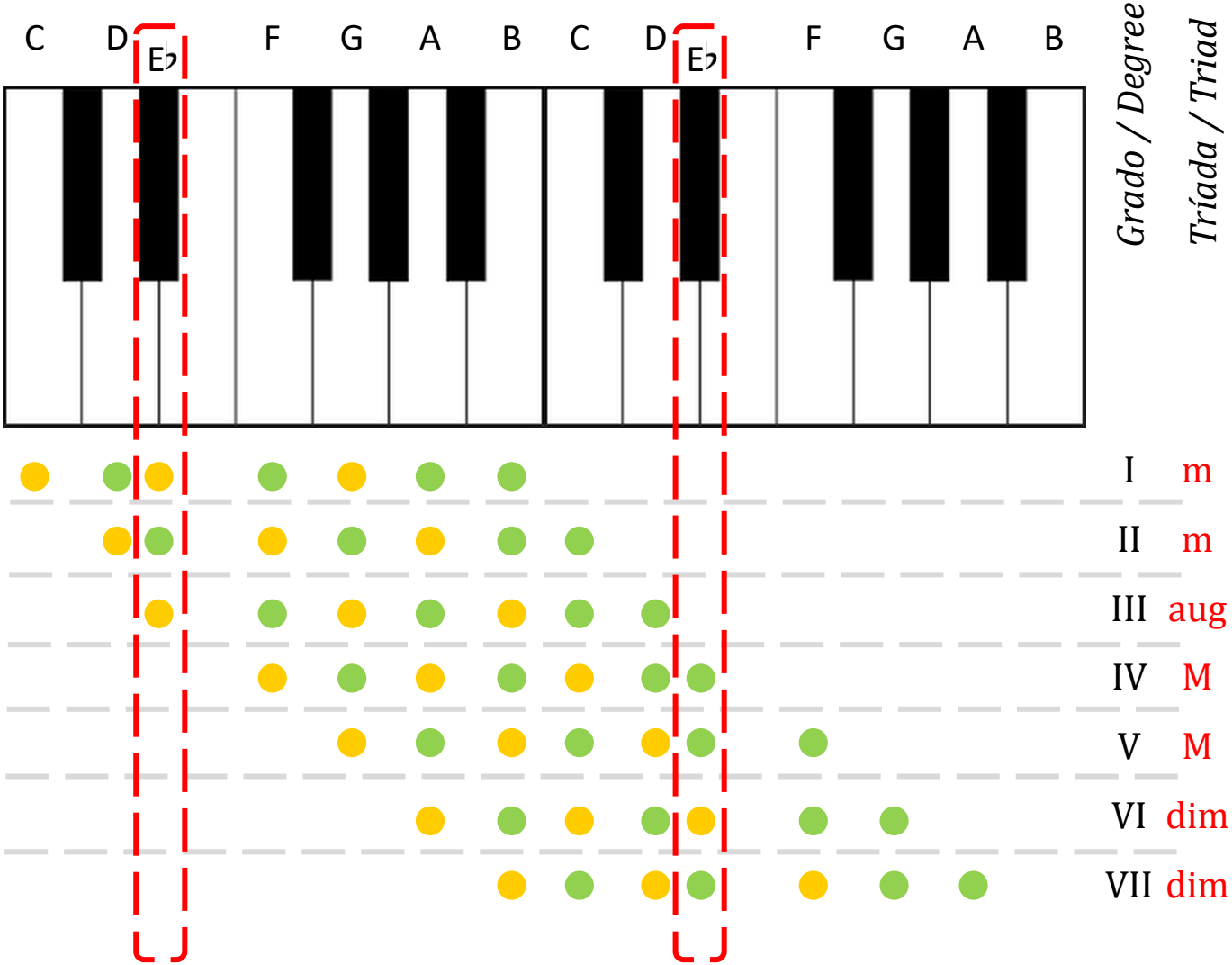
Mapa 4.1c / Grados de la tonalidad menor melódica  
 Map 4.1c / Degrees of melodic minor key



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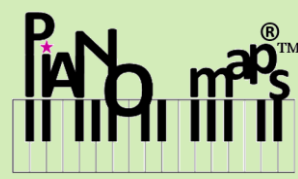
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**Do menor melódico**  
**C melodic minor**



● Tríadas / Triads

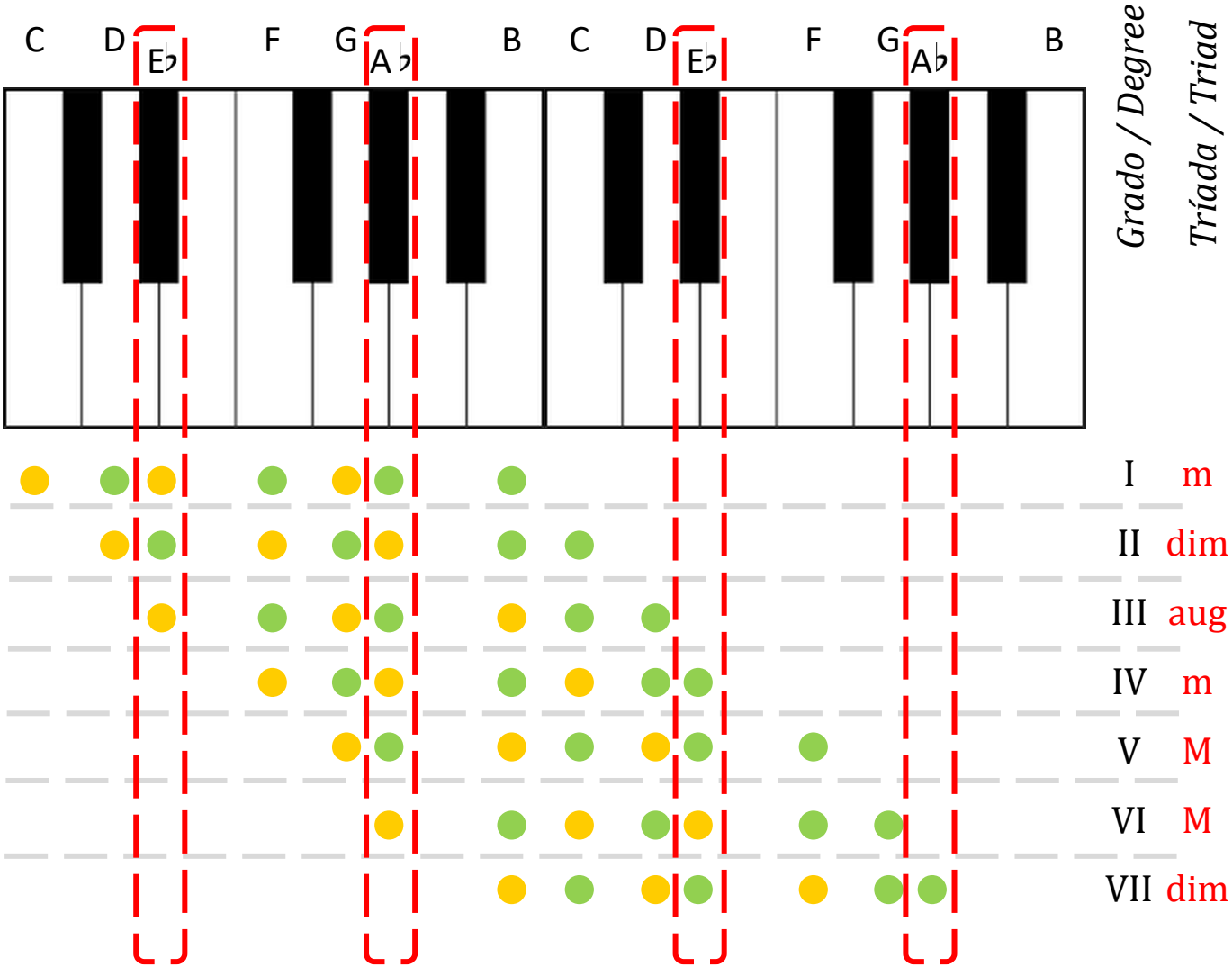
Mapa 4.1d / Grados de la tonalidad menor armónica  
 Map 4.1d / Degrees of harmonic minor key



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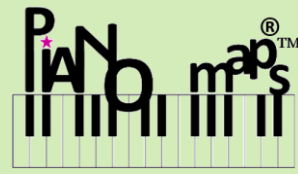
**Do menor armónico**  
**C harmonic minor**



● Tríadas / Triads

# Mapa 4.1e / Grados de la tonalidad menor natural

## Map 4.1e / Degrees of natural minor keys

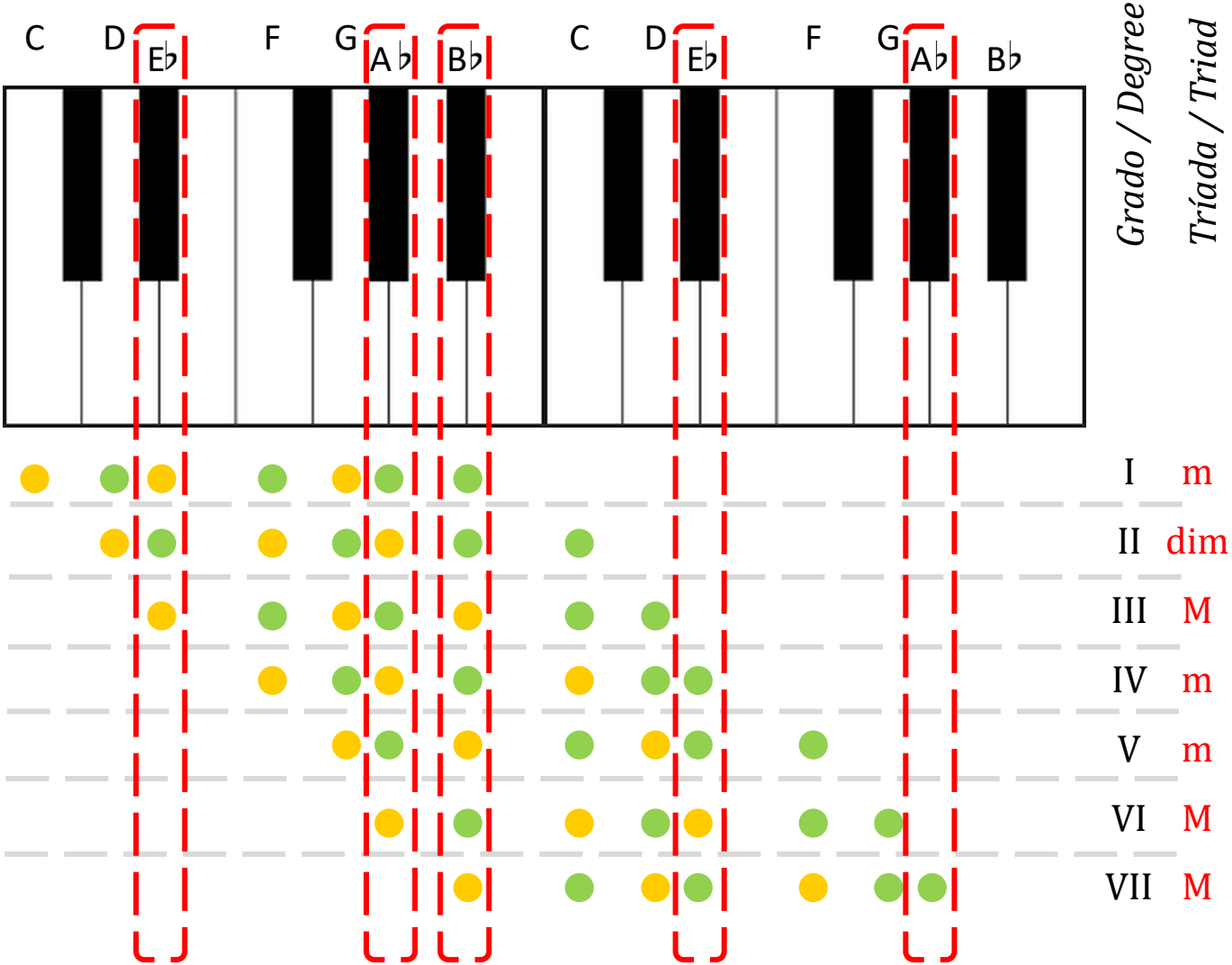


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### Do menor natural

### C natural minor

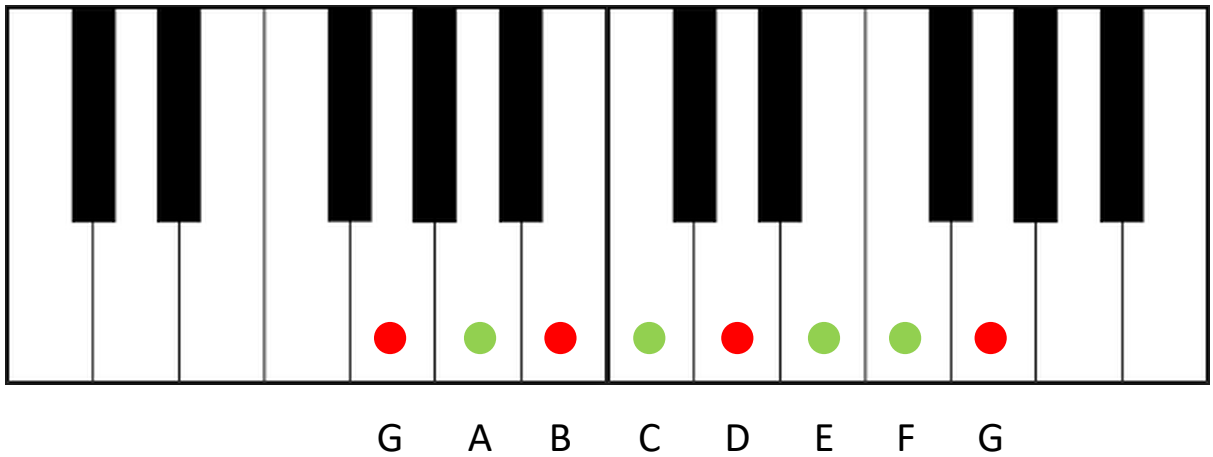


● Tríadas / Triads

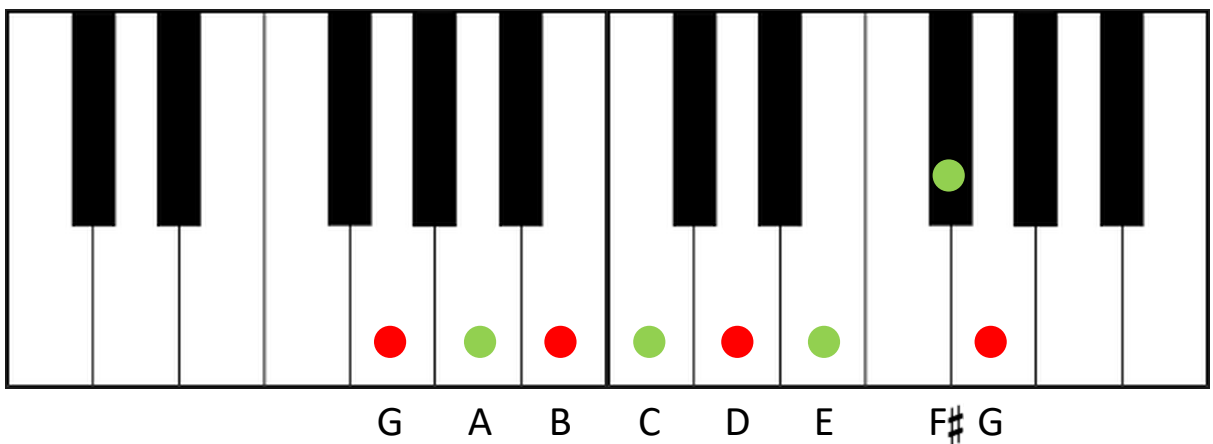
Es importante destacar que las denominaciones “mayor” y “menor”, señaladas en las páginas anteriores, en este caso no se refieren a tonalidades, sino a tríadas o acordes.

Como ejemplo, observar la siguiente diferencia:

### Do v



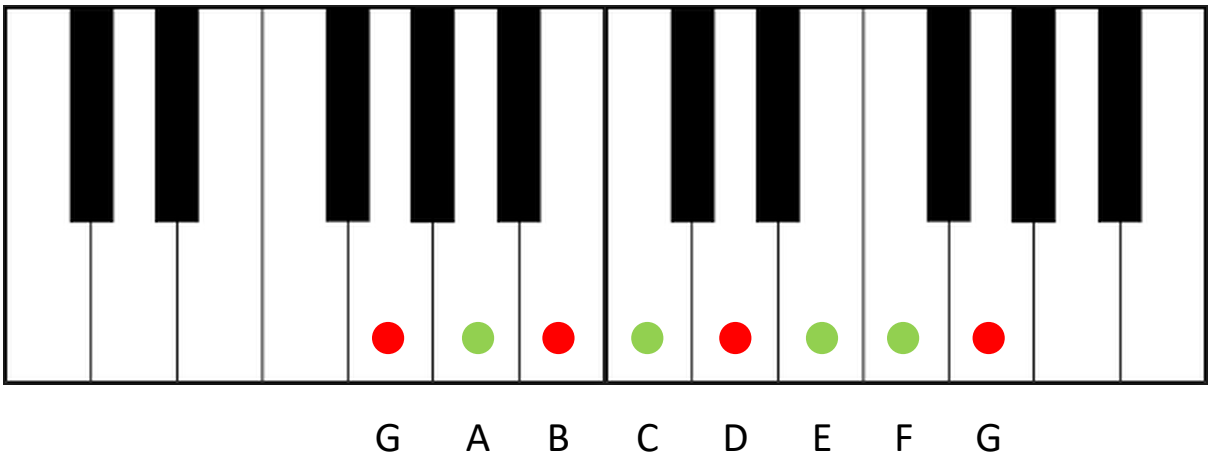
### Sol mayor



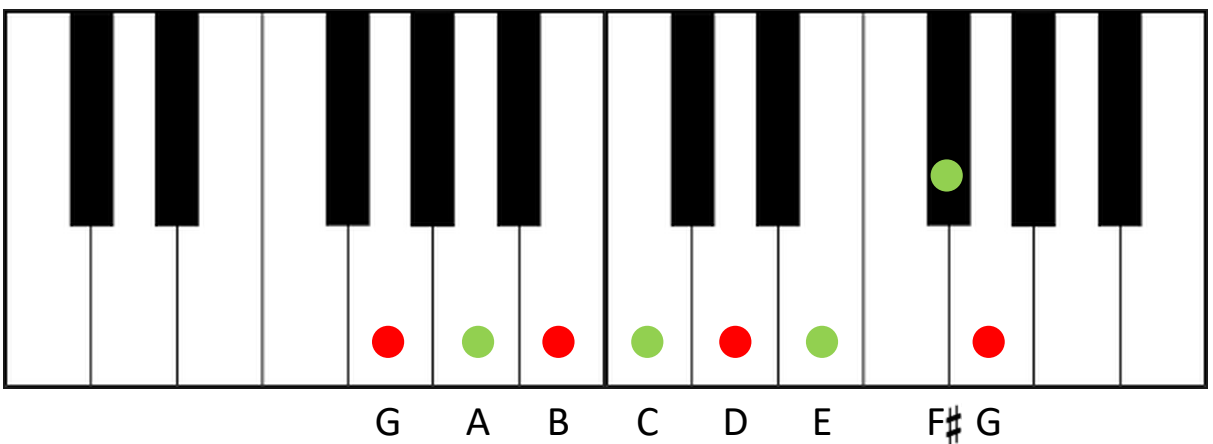
● Coinciden en la tríada y en el acorde de octava.

It is important to note that the names “major” and “minor”, indicated on the previous pages, in these cases do not refer to keys, but to triads or chords. As an example, observe the following difference:

*Cv*



*G major*



● Both match in the triad and the octave chord.



**En las siguientes** secuencias se presentan los 7 grados de todas las tonalidades.

Observar lo siguiente:

- El Grado I de cada tonalidad inicia, como es obvio, en su tónica.
- Los Grados II a VII inician en las notas subsecuentes de la tonalidad, sea que estén alteradas por un sostenido o por un bemol, o que no tengan alteración.
- Las tríadas de los 7 Grados de cualquier tonalidad inician con cada una de las 7 notas sin faltar ninguna y sin que se repita ninguna.

**In the following** sequences the 7 degrees of all the keys are presented.

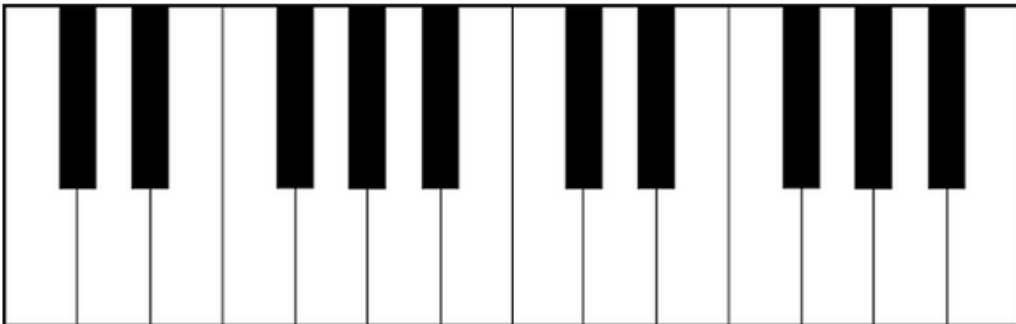
Notice the following:

- The Degree I of each key begins, as is obvious, in its tonic.
- Degrees II to VII begin in the subsequent notes of the key, whether they are altered by a sharp or by a flat, or have no alteration.
- The triads of the 7 Degrees of any key start with each of the 7 notes without missing any and without repeating any.

## 4.2 Relación entre Grados de Tonalidades Mayores y Tríadas

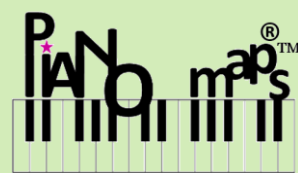


## 4.2 Relation between Degrees of Major Keys and Triads



# Mapa 4.2a / Grados de Do mayor

## Map 4.2a / Degrees of C major



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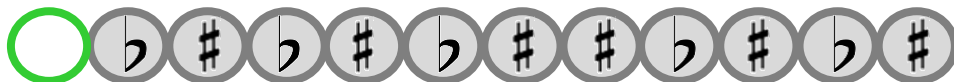
EJEMPLAR GRATUITO / FREE COPY

												Grado / Degree	
C	E	G	C									4-3-5	IM
D	F	A	D									3-4-5	IIIm
E	G	B	E									3-4-5	IIIIm
F	A	C	F									4-3-5	IVM
G	B	D	G									4-3-5	VM
A	C	E	A									3-4-5	VIIm
B	D	F	B									3-3-6	VII°



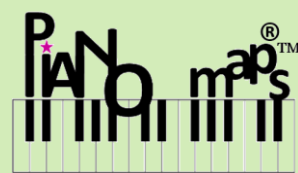
Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

Alteraciones: /  
Alterations:



# Mapa 4.2b / Grados de Re bemol mayor

## Map 4.2b / Degrees of D flat major



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Piano Keyboard Diagram												Grado / Degree	
D $\flat$	F	A $\flat$	D $\flat$									4-3-5	IM
E $\flat$	G $\flat$	B $\flat$	E $\flat$									3-4-5	IIIm
	F	A $\flat$	C	F								3-4-5	IIIIm
	G $\flat$	B $\flat$	D $\flat$	G $\flat$								4-3-5	IVM
		A $\flat$	C	E $\flat$	A $\flat$							4-3-5	VM
			B $\flat$	D $\flat$	F	B $\flat$						3-4-5	VIIm
				C	E $\flat$	G $\flat$		C				3-3-6	VII $^{\circ}$



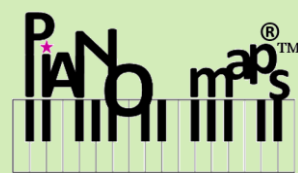
Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

Alteraciones: /  
Alterations:



# Mapa 4.2c / Grados de Re mayor

## Map 4.2c / Degrees of D major



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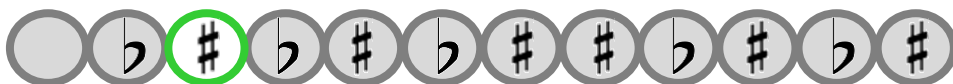
EJEMPLAR GRATUITO / FREE COPY

												Grado / Degree	
D		F#	A		D							4-3-5	IM
	E		G	B		E						3-4-5	IIm
		F#	A		C#		F#					3-4-5	IIIm
			G	B	D			G				4-3-5	IVM
				A	C#	E			A			4-3-5	VM
					B	D		F#		B		3-4-5	VIIm
						C#	E		G		C#	3-3-6	VII°



Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

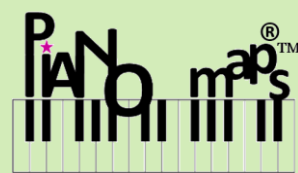
Alteraciones: /  
Alterations:





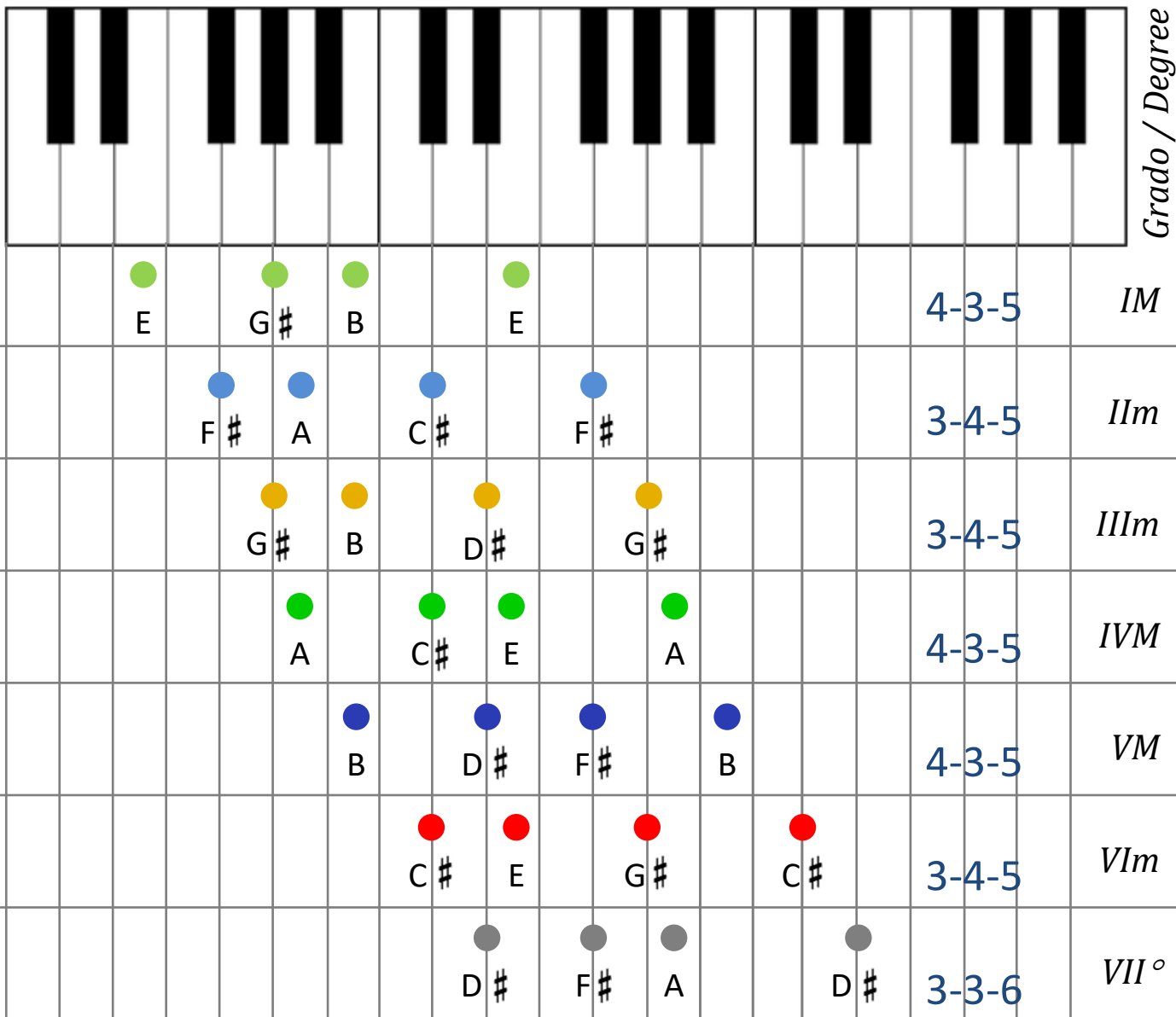
# Mapa 4.2e / Grados de Mi mayor

## Map 4.2e / Degrees of E major



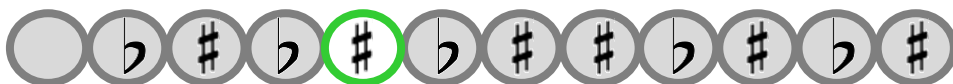
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Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

Alteraciones: /  
Alterations:







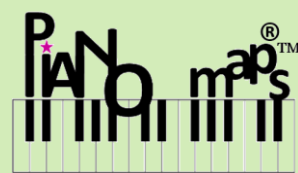






# Mapa 4.2j / Grados de La mayor

## Map 4.2j / Degrees of A major



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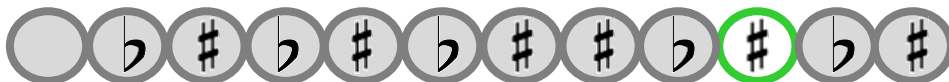
EJEMPLAR GRATUITO / FREE COPY

	Grado / Degree												
4-3-5				●		●	●			●			IM
				●		●			●			●	
3-4-5			●		●			●		●			IIIm
			●		●			●		●			
3-4-5				●		●		●		●			IIIIm
				●		●		●		●			
4-3-5					●		●	●		●		●	IVM
					●		●	●		●		●	
4-3-5						●		●	●		●		VM
						●		●	●		●		
3-4-5							●	●		●		●	VIIm
							●	●		●		●	
3-3-6								●	●		●		VII°
								●	●		●		



Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

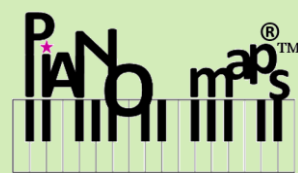
Alteraciones: /  
Alterations:





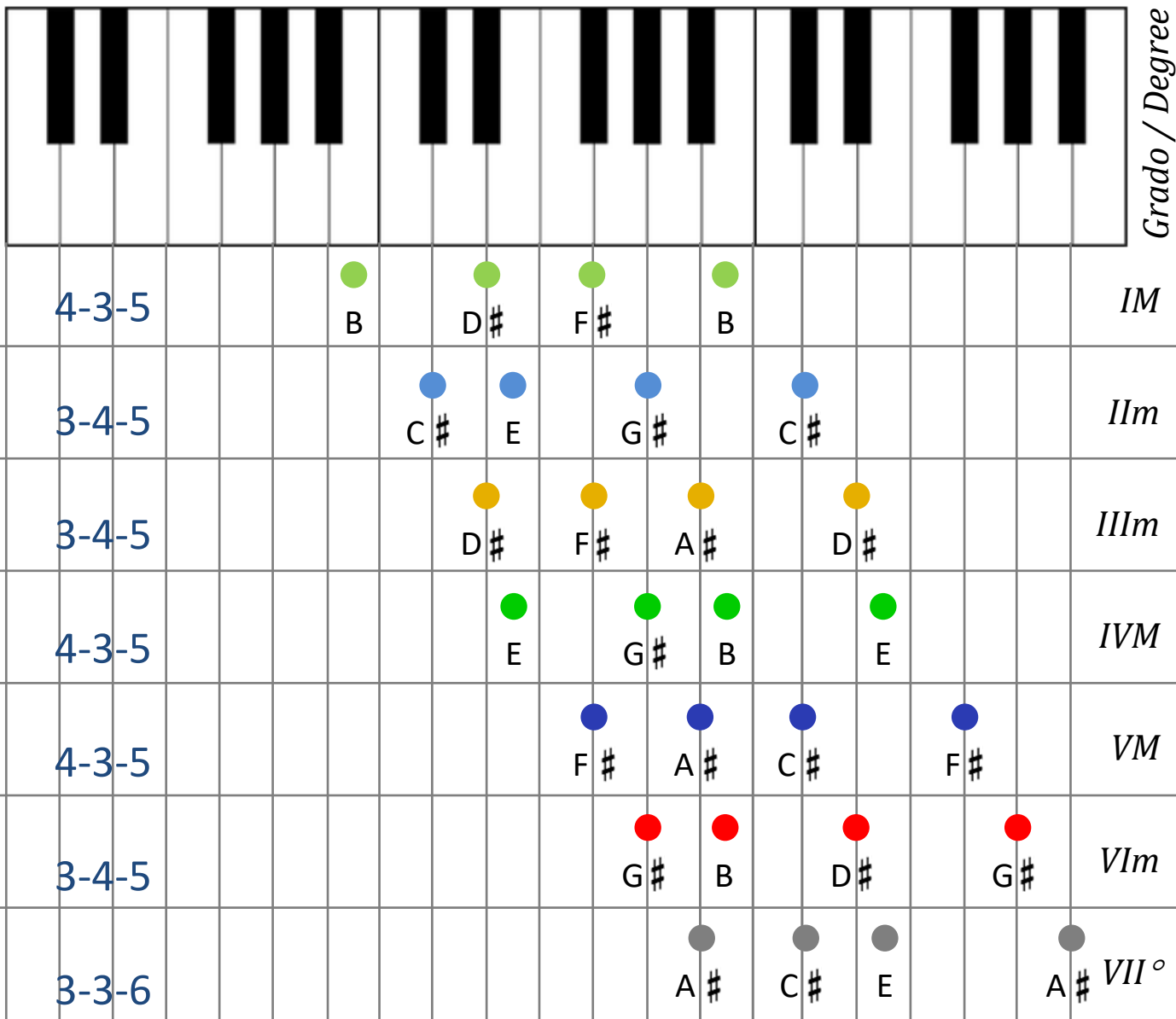
# Mapa 4.2I / Grados de Si mayor

## Map 4.2I / Degrees of B major



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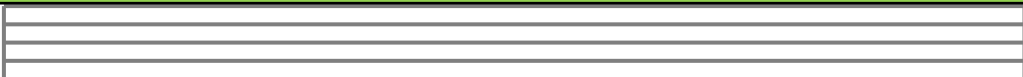


Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

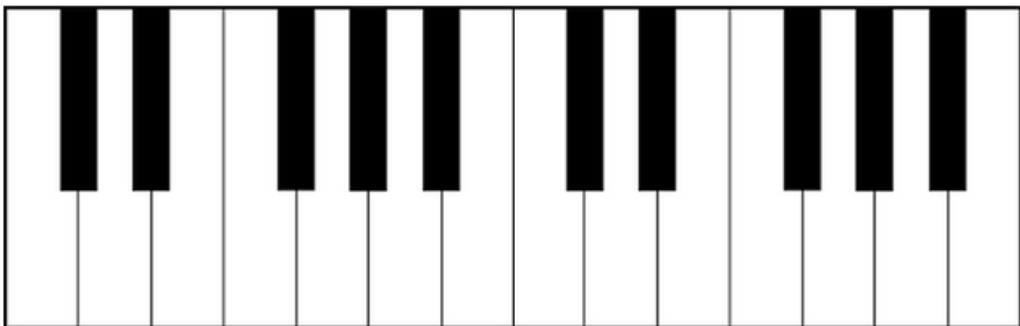
Alteraciones: /  
Alterations:



## 4.3 Relación entre Grados de Tonalidades Menores Melódicas y Tríadas

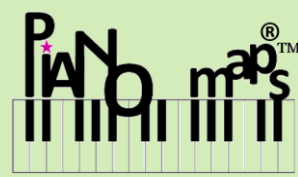


## 4.3 Relation between Degrees of Melodic Minor Keys and Triads



# Mapa 4.3a / Grados de Do menor melódico

## Map 4.3a / Degrees of C melodic minor



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							3-4-5	<i>Im</i>
C	E $\flat$	G	C				3-4-5	<i>Im</i>
	D	F	A	D			3-4-5	<i>IIm</i>
	E $\flat$	G	B	E $\flat$			4-4-4	<i>III+</i>
		F	A	C	F		4-3-5	<i>IVM</i>
		G	B	D	G		4-3-5	<i>VM</i>
		A	C	E $\flat$	A		3-3-6	<i>VI<math>^{\circ}</math></i>
			B	D	F	B	3-3-6	<i>VII<math>^{\circ}</math></i>



Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

Alteraciones: /  
Alterations:



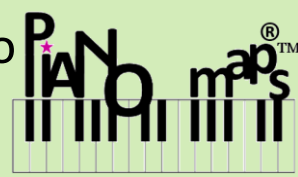






# Mapa 4.3d / Grados de Mi bemol menor melódico

## Map 4.3d / Degrees of E flat melodic minor



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												Grado / Degree		
													3-4-5	<i>I<sup>m</sup></i>
													3-4-5	<i>II<sup>m</sup></i>
													4-4-4	<i>III<sup>+</sup></i>
													4-3-5	<i>IV<sup>M</sup></i>
													4-3-5	<i>VM</i>
													3-3-6	<i>VI<sup>o</sup></i>
													3-3-6	<i>VII<sup>o</sup></i>



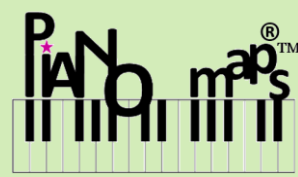
Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

Alteraciones: /  
Alterations:



# Mapa 4.3e / Grados de Mi menor melódico

## Map 4.3e / Degrees of E melodic minor



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Piano Keyboard Diagram												Grado / Degree	
		●	●	●		●						3-4-5	<i>Im</i>
			●	●		●		●				3-4-5	<i>IIm</i>
			●		●		●		●			4-4-4	<i>III+</i>
			●		●	●		●				4-3-5	<i>IVM</i>
				●		●	●	●		●		4-3-5	<i>VM</i>
						●	●		●		●	3-3-6	<i>VI°</i>
						●		●	●		●	3-3-6	<i>VII°</i>



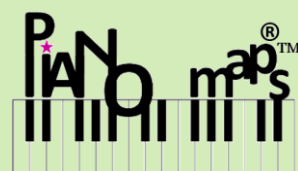
Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

Alteraciones: /  
Alterations:



# Mapa 4.3f / Grados de Fa menor melódico

## Map 4.3f / Degrees of F melodic minor



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Piano Keyboard												Grado / Degree		
			F	A $\flat$		C			F				3-4-5	<i>I<sub>m</sub></i>
				G	B $\flat$		D		G				3-4-5	<i>II<sub>m</sub></i>
				A $\flat$		C	E		A $\flat$				4-4-4	<i>III<sub>+</sub></i>
					B $\flat$		D	F		B $\flat$			4-3-5	<i>IV<sub>M</sub></i>
						C	E	G		C			4-3-5	<i>VM</i>
							D	F	A $\flat$		D		3-3-6	<i>VI<sup>o</sup></i>
							E	G	B $\flat$		E		3-3-6	<i>VII<sup>o</sup></i>



Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

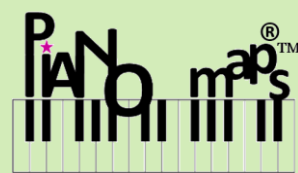
Alteraciones: /  
Alterations:





# Mapa 4.3h / Grados de Sol menor melódico

## Map 4.3h / Degrees of G melodic minor



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	Grado / Degree												
3-4-5													<i>Im</i>
													<i>IIm</i>
													<i>III+</i>
													<i>IVM</i>
													<i>VM</i>
													<i>VI°</i>
													<i>VII°</i>



Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

Alteraciones: /  
Alterations:



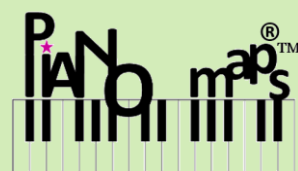






# Mapa 4.3k / Grados de Si bemol menor melódico

## Map 4.3k / Degrees of B flat melodic minor



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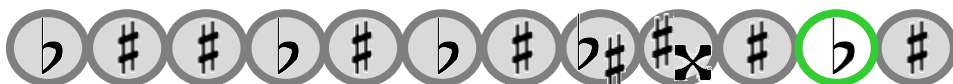
EJEMPLAR GRATUITO / FREE COPY

	Grado / Degree												
3-4-5													<i>Im</i>
													<i>IIm</i>
													<i>III+</i>
													<i>IVM</i>
													<i>VM</i>
													<i>VI°</i>
													<i>VII°</i>



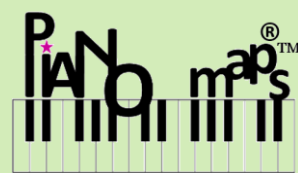
Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

Alteraciones: /  
Alterations:



# Mapa 4.3I / Grados de Si menor melódico

## Map 4.3I / Degrees of B melodic minor



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	Grado / Degree													
3-4-5				B	D	F #	B							<i>Im</i>
3-4-5					C #	E	G #	C #						<i>IIm</i>
4-4-4					D	F #	A #	D						<i>III+</i>
4-3-5					E	G #	B	E						<i>IVM</i>
4-3-5						F #	A #	C #	F #					<i>VM</i>
3-3-6							G #	B	D				G #	<i>VI°</i>
3-3-6								A #	C #	E			A #	<i>VII°</i>

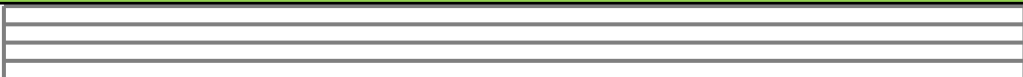


Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

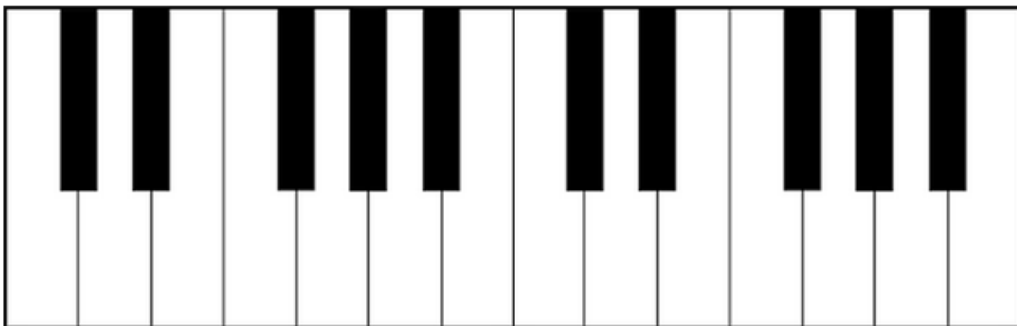
Alteraciones: /  
Alterations:

259

## 4.4 Relación entre Grados de Tonalidades Menores Armónicas y Tríadas

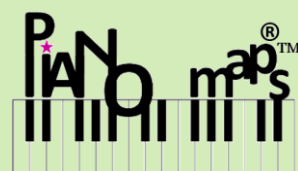


## 4.4 Relation between Degrees of Harmonic Minor Keys and Triads



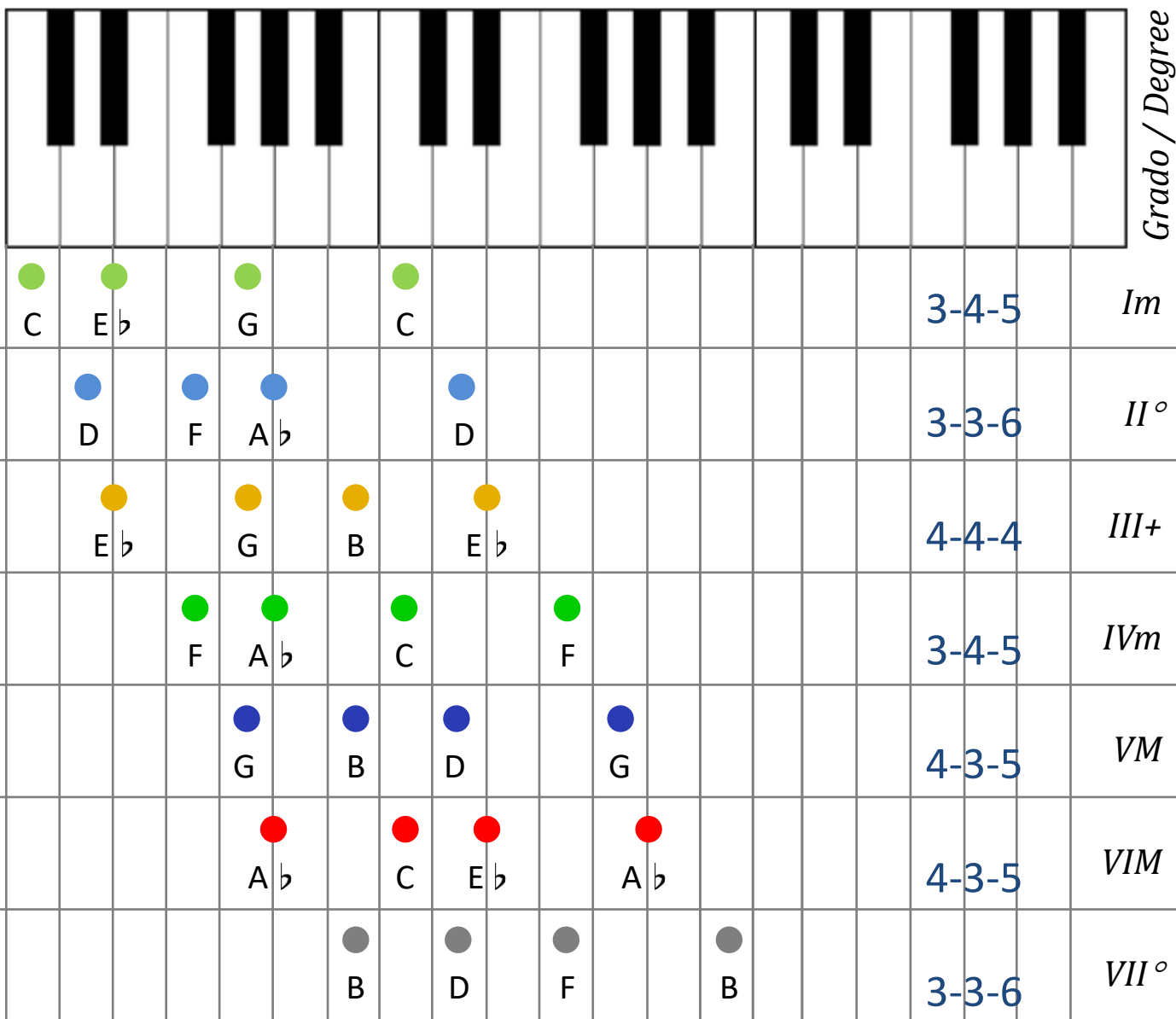
# Mapa 4.4a / Grados de Do menor armónico

## Map 4.4a / Degrees of C harmonic minor



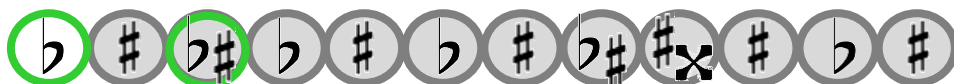
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Intervallos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

Alteraciones: /  
Alterations:

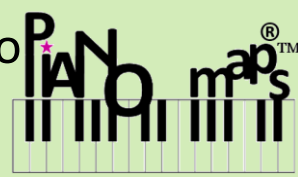






# Mapa 4.4d / Grados de Mi bemol menor armónico

## Map 4.4d / Degrees of E flat harmonic minor



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												Grado / Degree				
													3-4-5	<i>I<sup>m</sup></i>		
															3-3-6	<i>II<sup>o</sup></i>
															4-4-4	<i>III<sup>+</sup></i>
															3-4-5	<i>IV<sup>m</sup></i>
															4-3-5	<i>VM</i>
															4-3-5	<i>VIM</i>
															3-3-6	<i>VII<sup>o</sup></i>



Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

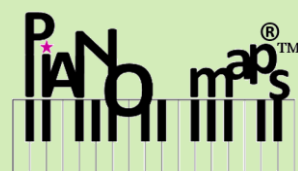
Alteraciones: /  
Alterations:





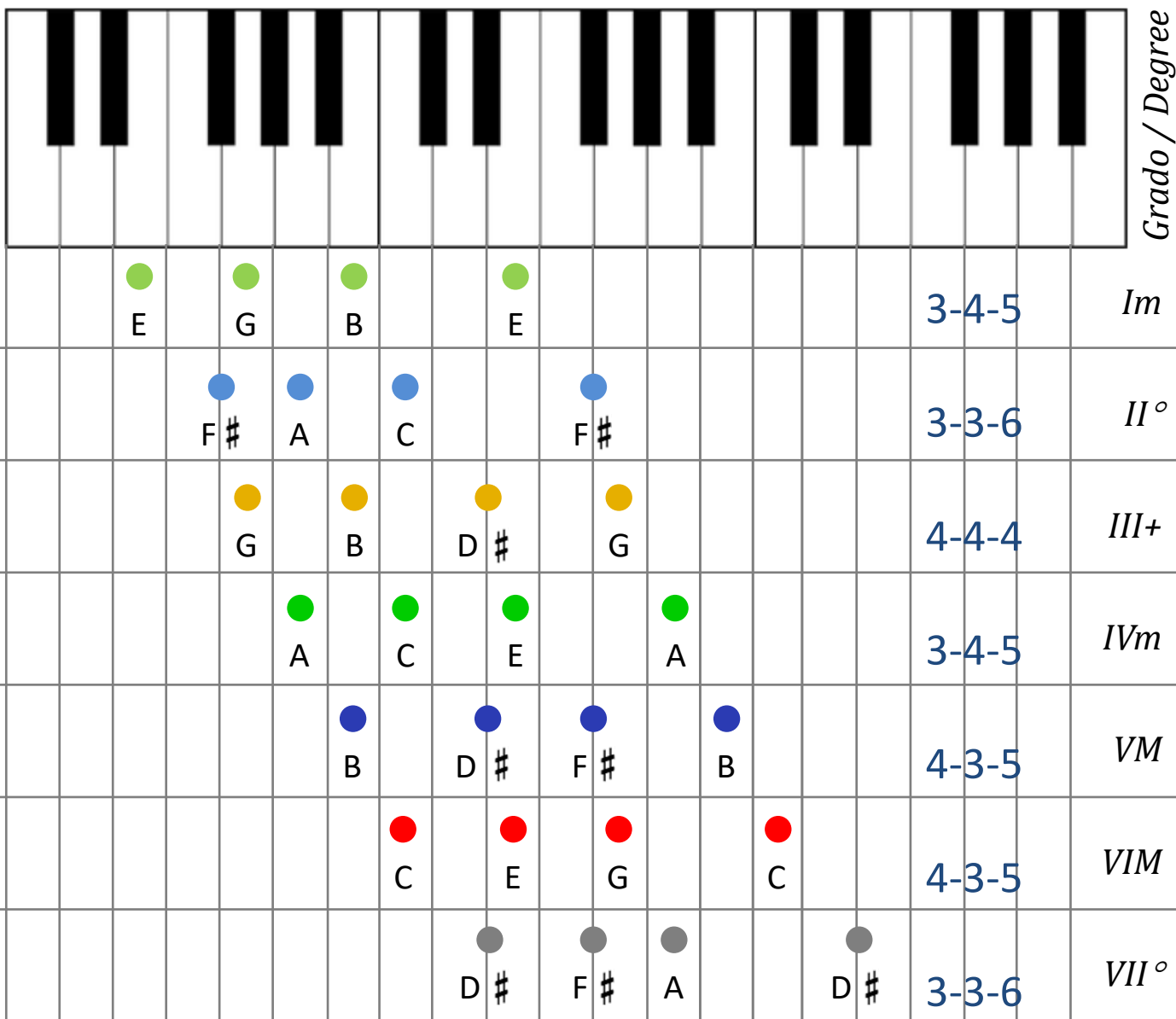
# Mapa 4.4e / Grados de Mi menor armónico

## Map 4.4e / Degrees of E harmonic minor



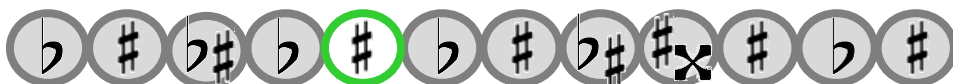
V.240115.17

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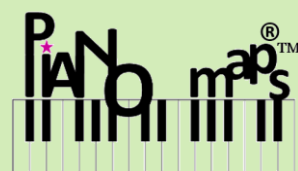
Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

Alteraciones: /  
Alterations:



# Mapa 4.4f / Grados de Fa menor armónico

## Map 4.4f / Degrees of F harmonic minor



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Piano Keyboard Diagram												Grado / Degree											
												F	A $\flat$	C	F							3-4-5	<i>I<sup>m</sup></i>
													G	B $\flat$	D $\flat$		G					3-3-6	<i>II<sup>o</sup></i>
														A $\flat$	C	E		A $\flat$				4-4-4	<i>III<sup>+</sup></i>
															B $\flat$	D $\flat$	F		B $\flat$			3-4-5	<i>IV<sup>m</sup></i>
															C	E	G		C			4-3-5	<i>VM</i>
																D $\flat$	F	A $\flat$		D $\flat$		4-3-5	<i>VIM</i>
																	E	G	B $\flat$		E	3-3-6	<i>VII<sup>o</sup></i>



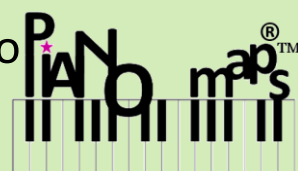
Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

Alteraciones: /  
Alterations:



# Mapa 4.4g / Grados de Fa sostenido menor armónico

## Map 4.4g / Degrees of F sharp harmonic minor



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	Grado / Degree												
3-4-5	F #	A	C #	F #									<i>Im</i>
3-3-6	G #	B	D	G #									<i>II°</i>
4-4-4	A	C #	E #	A									<i>III+</i>
3-4-5	B	D	F #	B									<i>IVm</i>
4-3-5	C #	E #	G #	C #									<i>VM</i>
4-3-5	D	F #	A	D									<i>VIM</i>
3-3-6	E #	G #	B	E #									<i>VII°</i>



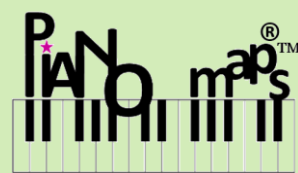
Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

Alteraciones: /  
Alterations:



# Mapa 4.4h / Grados de Sol menor armónico

## Map 4.4h / Degrees of G harmonic minor



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	Grado / Degree												
3-4-5													<i>Im</i>
													<i>II°</i>
													<i>III+</i>
													<i>IVm</i>
													<i>VM</i>
													<i>VIm</i>
													<i>VII°</i>



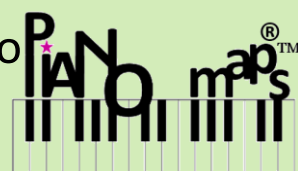
Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

Alteraciones: /  
Alterations:



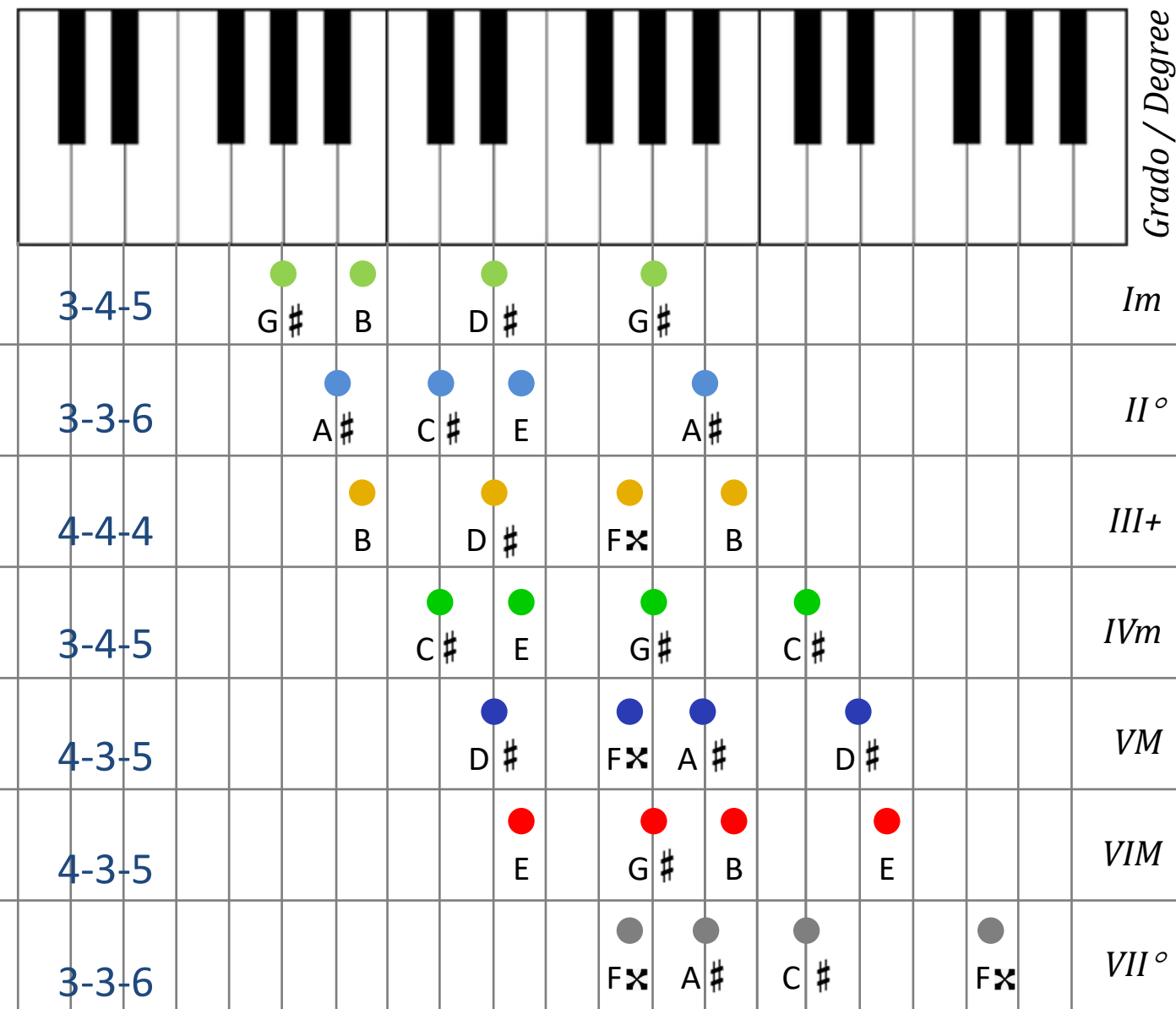
# Mapa 4.4i / Grados de Sol sostenido menor armónico

## Map 4.4i / Degrees of G sharp harmonic minor



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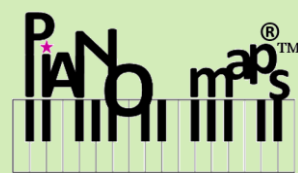
Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

Alteraciones: /  
Alterations:



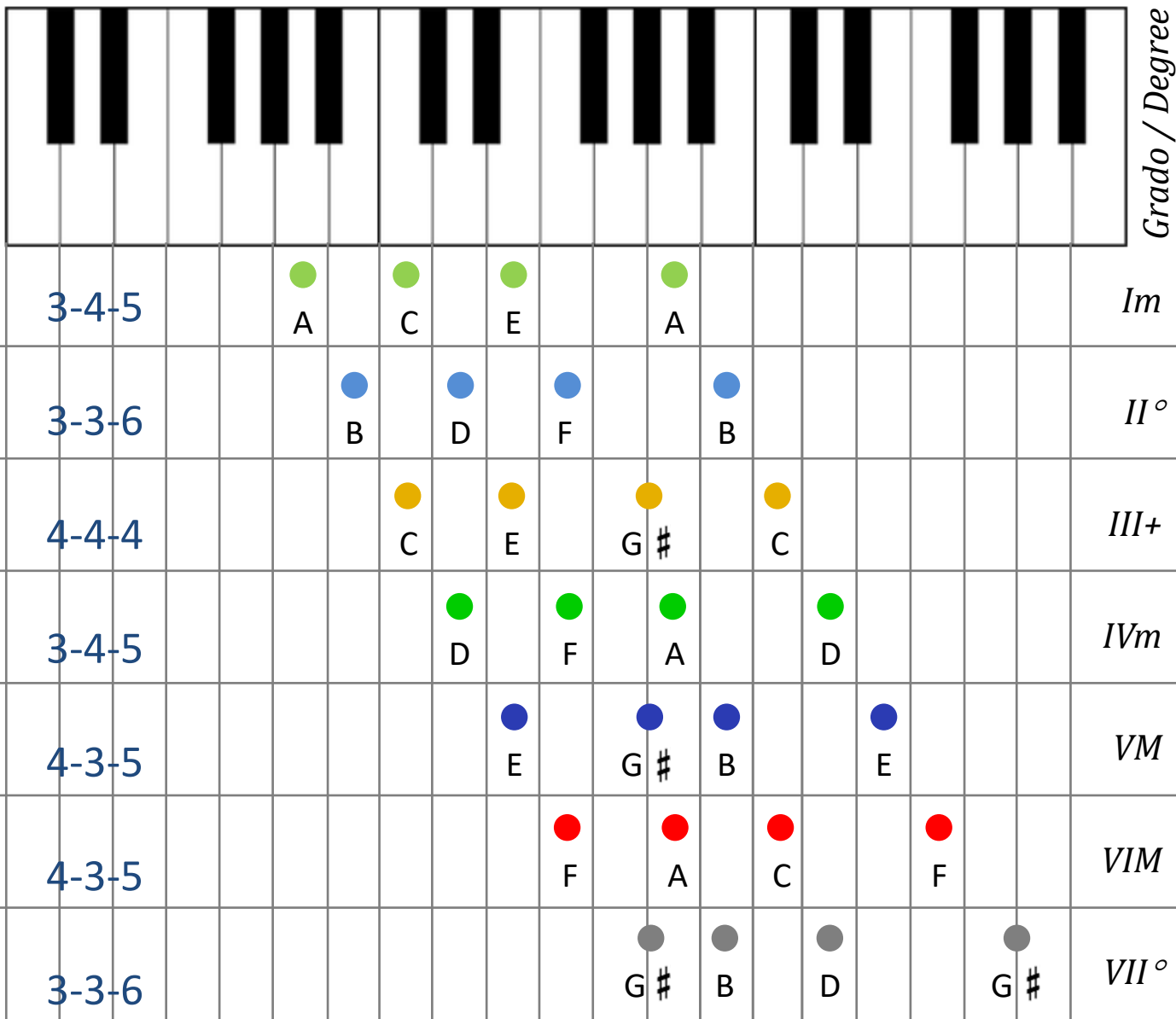
# Mapa 4.4j / Grados de La menor armónico

## Map 4.4j / Degrees of A harmonic minor



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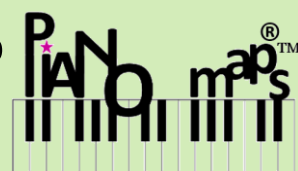
Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

Alteraciones: /  
Alterations:



# Mapa 4.4k / Grados de Si bemol menor armónico

## Map 4.4k / Degrees of B flat harmonic minor



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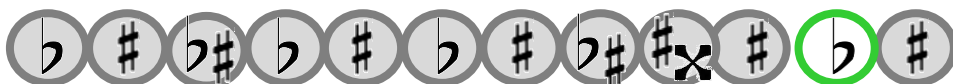
EJEMPLAR GRATUITO / FREE COPY

	Grado / Degree													
3-4-5				B $\flat$	D $\flat$	F	B $\flat$						<i>Im</i>	
3-3-6					C	E $\flat$	G $\flat$	C						<i>II<math>^{\circ}</math></i>
4-4-4					D $\flat$	F	A	D $\flat$						<i>III+</i>
3-4-5					E $\flat$	G $\flat$	B $\flat$	E $\flat$						<i>IVm</i>
4-3-5						F	A	C	F					<i>VM</i>
4-3-5						G $\flat$	B $\flat$	D $\flat$	G $\flat$					<i>VIM</i>
3-3-6							A	C	E $\flat$	A				<i>VII<math>^{\circ}</math></i>



Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

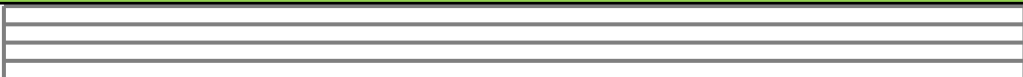
Alteraciones: /  
Alterations:



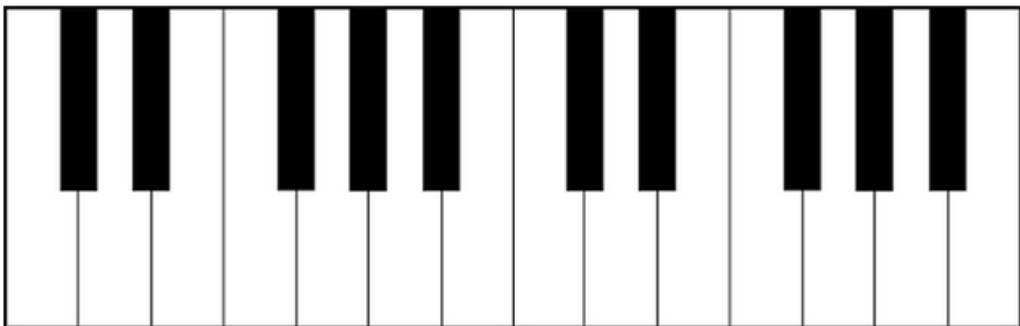




## 4.5 Relación entre Grados de Tonalidades Menores Naturales y Tríadas

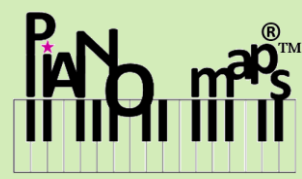


## 4.5 Relation between Degrees of Natural Minor Keys and Triads



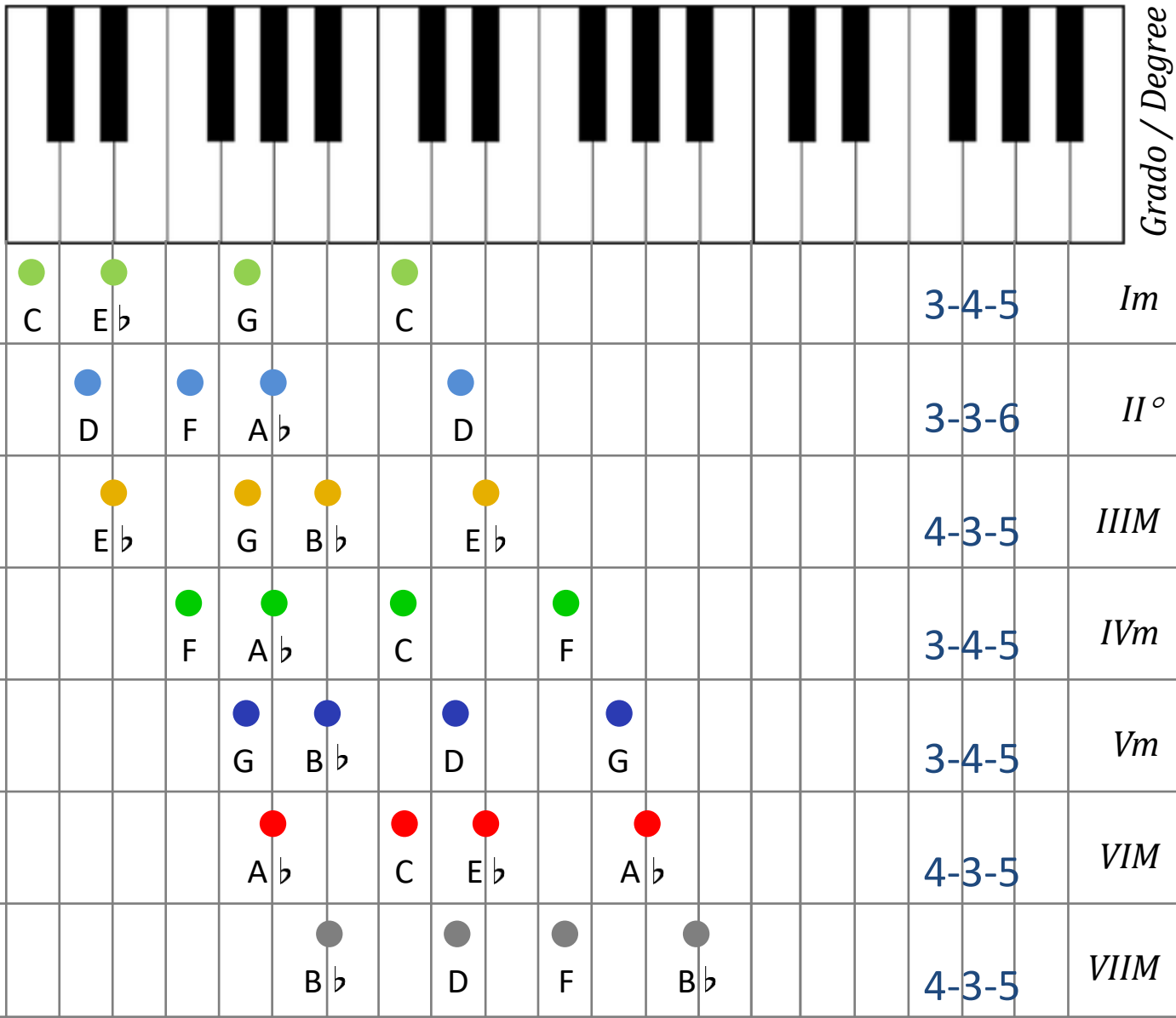
# Mapa 4.5a / Grados de Do menor natural

## Map 4.5a / Degrees of C natural minor



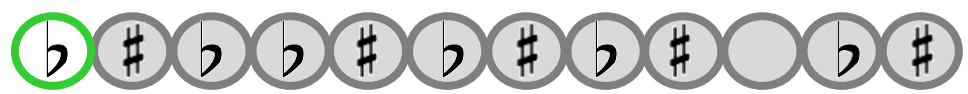
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Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

Alteraciones: /  
Alterations:

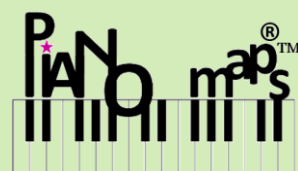






# Mapa 4.5d / Grados de Mi bemol menor natural

## Map 4.5d / Degrees of E flat natural minor



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Grado / Degree													
												3-4-5	<i>Im</i>
												3-3-6	<i>II°</i>
												4-3-5	<i>IIIM</i>
												3-4-5	<i>IVm</i>
												3-4-5	<i>Vm</i>
												4-3-5	<i>VIM</i>
												4-3-5	<i>VIIM</i>



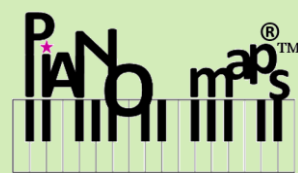
Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

Alteraciones: /  
Alterations:



# Mapa 4.5e / Grados de Mi menor natural

## Map 4.5e / Degrees of E natural minor



V.240115.17

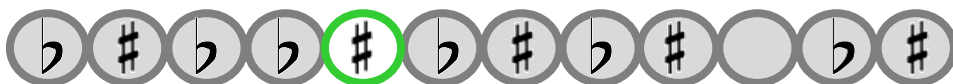
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Piano Keyboard Diagram												Grado / Degree	
		● E	● G	● B		● E						3-4-5	<i>I<sup>m</sup></i>
			● F#	● A	● C		● F#					3-3-6	<i>II<sup>o</sup></i>
			● G	● B	● D		● G					4-3-5	<i>III<sup>m</sup></i>
				● A	● C	● E		● A				3-4-5	<i>IV<sup>m</sup></i>
				● B	● D	● F#		● B				3-4-5	<i>V<sup>m</sup></i>
					● C	● E	● G		● C			4-3-5	<i>VI<sup>m</sup></i>
					● D	● F#	● A		● D			4-3-5	<i>VII<sup>m</sup></i>



Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

Alteraciones: /  
Alterations:





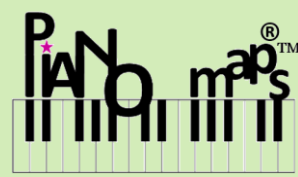






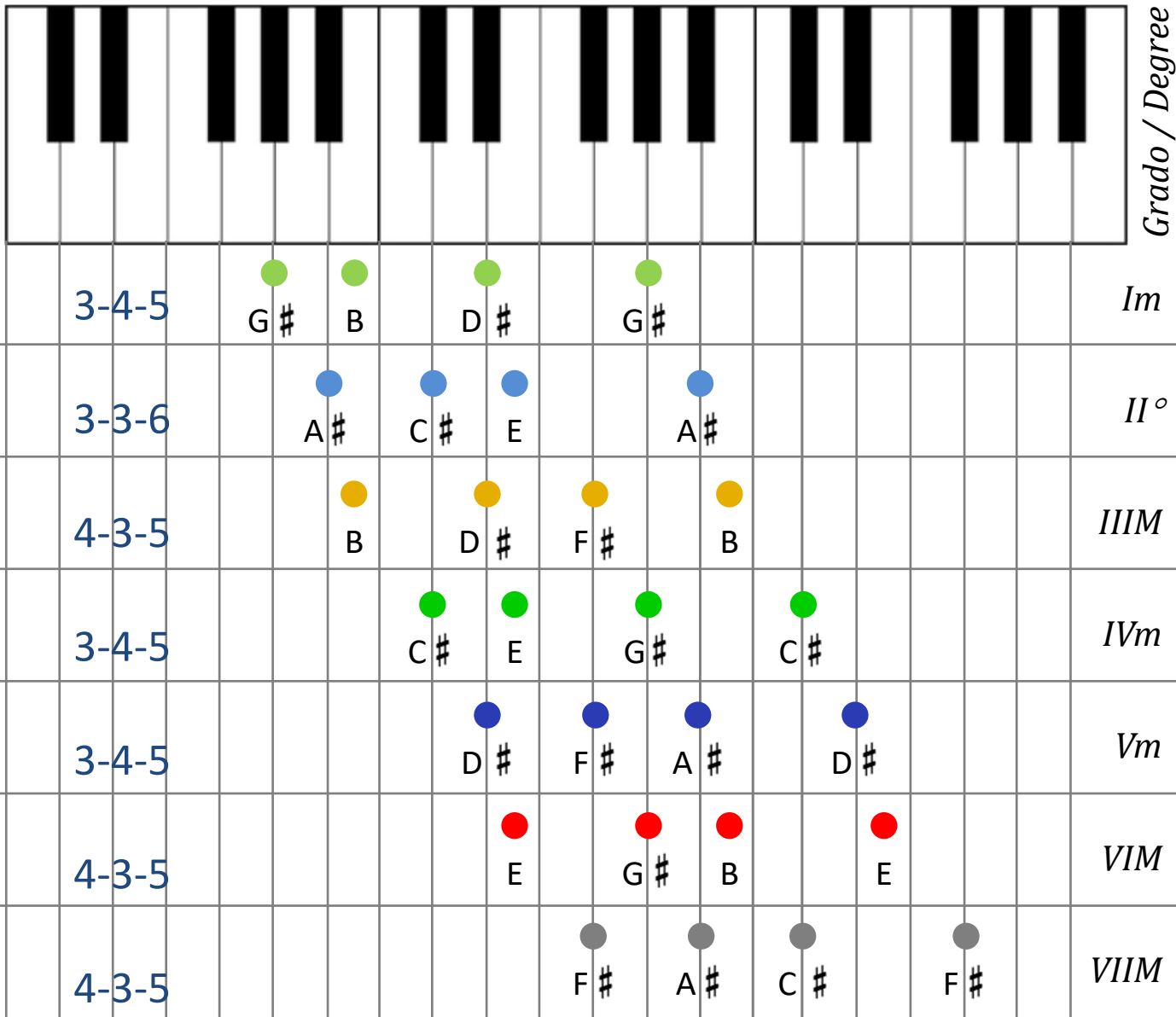
# Mapa 4.5i / Grados de Sol sostenido menor natural

## Map 4.5i / Degrees of G sharp natural minor



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Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

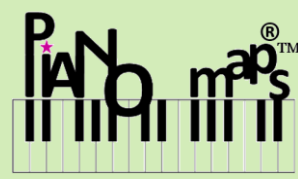
Alteraciones: /  
Alterations:





# Mapa 4.5k / Grados de Si bemol menor natural

## Map 4.5k / Degrees of B flat natural minor



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	Grado / Degree												
3-4-5													<i>Im</i>
3-3-6													<i>II°</i>
4-3-5													<i>IIIM</i>
3-4-5													<i>IVm</i>
3-4-5													<i>Vm</i>
4-3-5													<i>VIM</i>
4-3-5													<i>VIIIM</i>



Intervalos (suman 12 semitonos)  
/ Intervals (they Sum 12 semitones)

Alteraciones: /  
Alterations:

♭ ♯ ♭ ♭ ♯ ♭ ♯ ♭ ♯   ♭ ♯

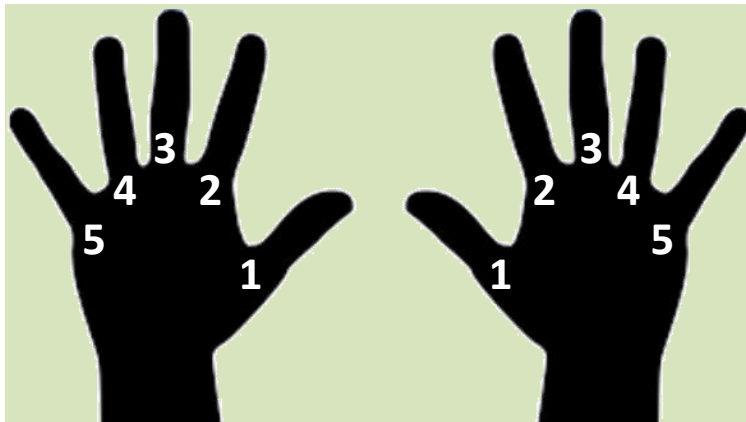




**En las tablas** de este capítulo se resume la digitación recomendada para tocar cada una de las escalas mayores a lo largo de varias octavas del teclado.

**The tables** in this chapter summarize the recommended fingering to play each of the major scales along several octaves of the keyboard.

**Numeración de los Dedos**  
**Numbering of the Fingers**



**Mano Izquierda**  
**Left Hand**

**Mano Derecha**  
**Right Hand**

**Para ejecutar** la escala de cada tonalidad en forma continua a lo largo de varias octavas del teclado, se sigue una secuencia con algunos de los dedos de la mano, y en un momento se hace un cambio para reiniciar.

Normalmente las secuencias ascendentes inician con el dedo número 1 si la tecla de inicio es blanca, y con los dedos número 2 ó 3 si la tecla de inicio es negra.

En las siguientes tablas se muestra la digitación recomendada para una ejecución de 2 octavas.

**To execute** each scale in a continuous form along several octaves of the keyboard, a sequence is followed with some of the fingers, and in a moment a change is made to restart.

Usually ascending sequences start with finger number 1 if the start key on the keyboard is white, and with fingers number 2 or 3 if the start key on the keyboard is black.

The following tables show the recommended fingering for an execution of 2 octaves.



*Escalas Mayores / Digitación mano derecha ascendente y descendente*  
*Major Scales / Fingering right hand ascendent and descendent*

C	1		3	1			4	1		3	1			4	5			
F			1			4	1		3	1			4	1			4	
B $\flat$					2	1	3	1		4	1	3	1		4			
E $\flat$		2	1		4	1	3	1		4	1	3						
A $\flat$					2	3	1	3	1		4	1	3	1	3			
D $\flat$	2	3	1		4	1	3	1		4	1	2						
G $\flat$				2		4	1		3	1		4	1				5	
B						1		3	1			4	1		3	1		5
E		1		3	1			4	1		3	1			5			
A					1		3	1			4	1		3	1			5
D		1		3	1			4	1		3	1			4	5		
G				1	3	1			4	1	3	1				4	5	

En la siguiente página está la forma de interpretar esta tabla /  
 On the next page is explained how to interpret this table.

*Escalas Mayores / Digitación mano derecha ascendente y descendente*  
*Major Scales / Fingering right hand ascendent and descendent*

C	1	3	1	4	1	3	1	4	5		
F		1	4	1	3	1	4	1	4		
B $\flat$			2	1	3	1	4	1	3	1	4
E $\flat$	2	1	4	1	3	1	4	1	3		
A $\flat$		2	3	1	3	1	4	1	3	1	3
D $\flat$	2	3	1	4	1	3	1	4	1	2	
G $\flat$		2	4	1	3	1	4	1	5		
B			1	3	1	4	1	3	1	5	
E	1	3	1	4	1	3	1	5			
A		1	3	1	4	1	3	1	5		
D	1	3	1	4	1	3	1	4	5		
G		1	3	1	4	1	3	1	4	5	



Lugares donde inicia o reinicia una secuencia de digitación.  
Places where a fingering sequence starts or restarts.

- # Número de dedo al inicio o al final de una secuencia (en teclas blancas) / Finger number at the start or the end of a sequence (in white keys on the keyboard).
- # Número de dedo al inicio o al final de una secuencia (en teclas negras) / Finger number at the start or the end of a sequence (in black keys on the keyboard).

*Escalas Mayores / Digitación mano izquierda ascendente y descendente*  
*Major Scales / Fingering left hand ascendent and descendent*

C	5			1	3	1	4		1	3	1					
F			5			1	3	1	4		1	3	1			
B $\flat$					3		1 4			1 3	1	4		1 3		
E $\flat$		3		1 4			1 3		1 4			1 3				
A $\flat$					3		1 4			1 3		1 4		1 3		
D $\flat$		3		1 4			1 3		1 4			1 3				
G $\flat$					4	1	3		1 4		1	3		1 3		
B						4		1	4		1	3	1	4	1	
E			5			1	3	1	4		1	3	1			
A					5			1	3	1	4		1	3	1	
D		5			1	3		1	4		1	3	1			
G				5				1	3		1	4		1	3	5

En la siguiente página está la forma de interpretar esta tabla /  
 On the next page is explained how to interpret this table.

*Escalas Mayores / Digitación mano izquierda ascendente y descendente*  
*Major Scales / Fingering left hand ascendent and descendent*

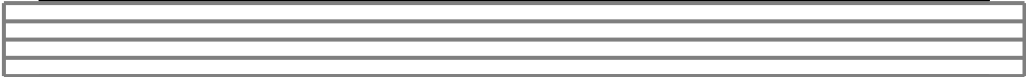
C	5		1	3	1	4	1	3	1										
F		5		1	3	1	4	1	3	1									
B $\flat$			3	1	4		1	3	1	4							1	3	
E $\flat$	3		1	4		1	3	1	4		1	3							
A $\flat$			3	1	4		1	3	1	4							1	3	
D $\flat$	3		1	4		1	3	1	4		1	3							
G $\flat$			4	1		3	1	4	1		3	1	3						
B				4		1		4		1		3	1	4	1				
E	5			1		3	1	4		1		3	1						
A			5			1		3	1	4		1		3	1				
D	5			1	3	1	4		1	3	1								
G			5			1	3	1	4		1	3	5						



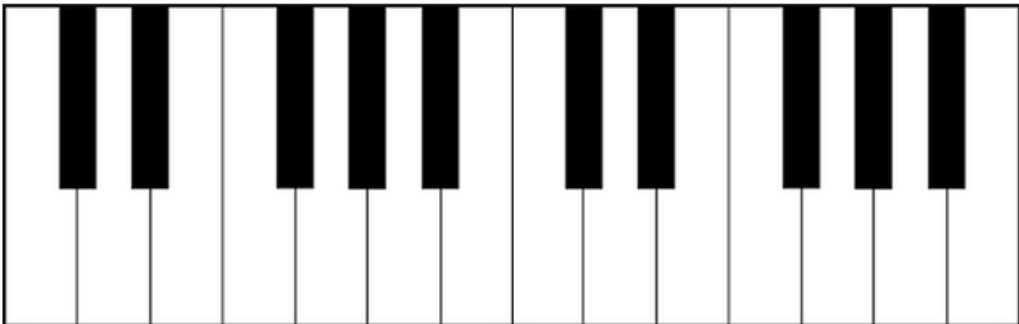
Lugares donde inicia o reinicia una secuencia de digitación.  
 Places where a fingering sequence starts or restarts.

- # Número de dedo al inicio o al final de una secuencia (en teclas blancas) / Finger number at the start or the end of a sequence (in white keys on the keyboard).
- # Número de dedo al inicio o al final de una secuencia (en teclas negras) / Finger number at the start or the end of a sequence (in black keys on the keyboard).

**4.7 Poliacordes y Poliarpeggios**



**4.7 Polychords and Polyarpeggios**



**Un poliacorde** es, simplemente, una estructura integrada por dos acordes diferentes. Lo que se diga de los poliacordes será aplicable también a los poliarpeggios.

Usualmente se utiliza alguna de las dos notaciones que se muestran abajo. En esas notaciones, el Acorde 1 es el más grave, y el Acorde 2 es el más agudo.

Se puede generar un gran número de poliacordes dada la variedad de combinaciones posibles. Algunas de esas combinaciones podrán resultar con diferentes grados de discordancia. El creador las utilizará como recursos cuando lo considere procedente.

**A polychord** is simply a structure composed of two different chords. What is said about polychords will also apply to polyarpeggios.

Usually one of the two notations shown below is used. In those notations, Chord 1 is the bass one, and Chord 2 is the treble one. A great number of polychords can be generated given the variety of possible combinations. Some of these combinations may result in different degrees of discordance. The creator will use them as resources when he or she considers it appropriate.

**Notación:**

- Acorde 1  
Acorde 2

ó

- Acorde 1 | Acorde 2

**Notation:**

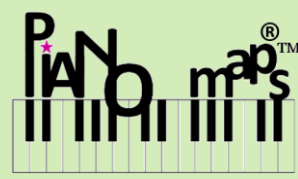
- Chord 1  
Chord 2

or

- Chord 1 | Chord 2

# Mapa 4.4a / Poliacordes y Poliarpeggios

## Map 4.4a / Polychords and Polyarpeggios

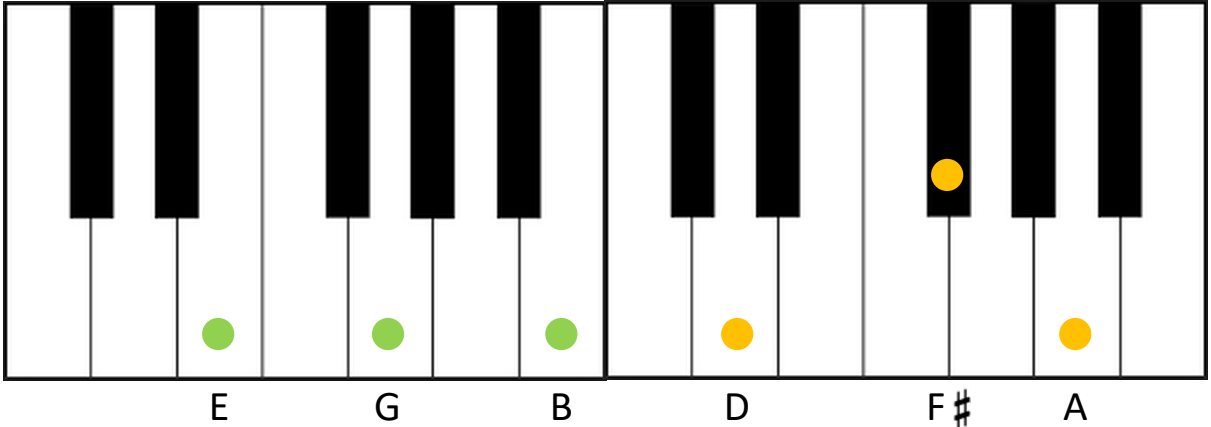


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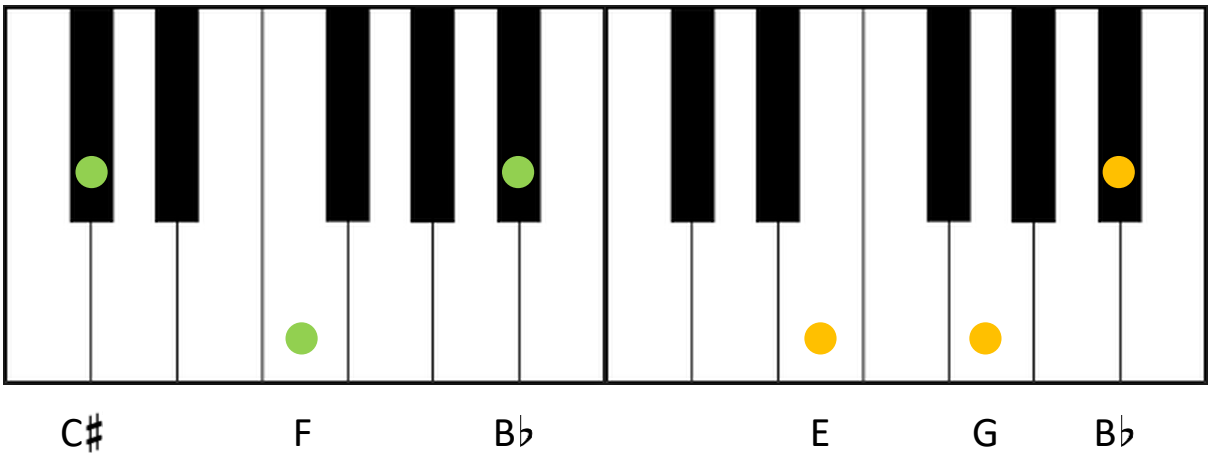
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### Ejemplos / Examples

Mi m | Re  
Em | D

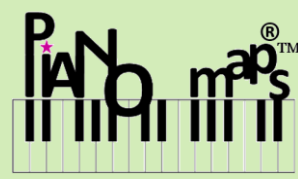


Do#6 | Mi°  
C#6 | E°



# Mapa 4.4b / Poliacordes y Poliarpeggios

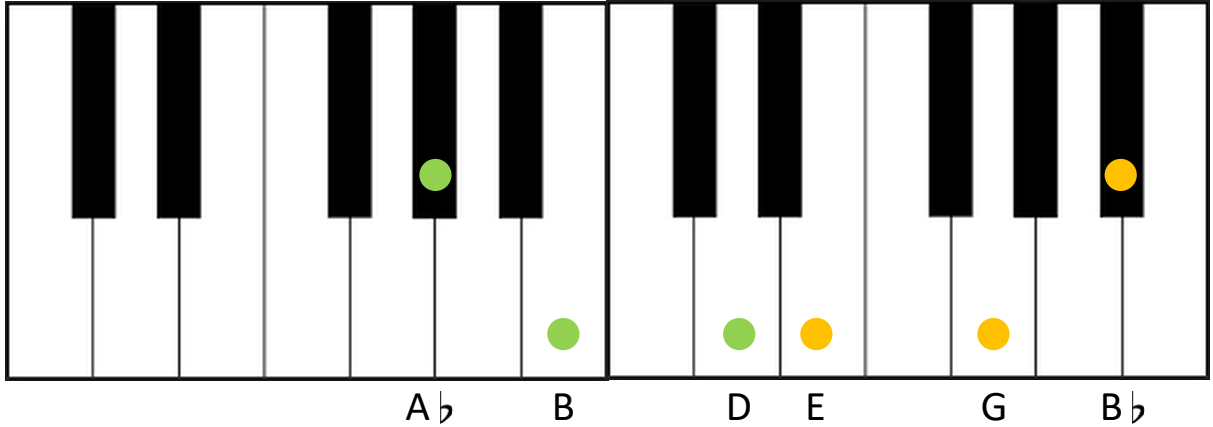
## Map 4.4b / Polychords and Polyarpeggios



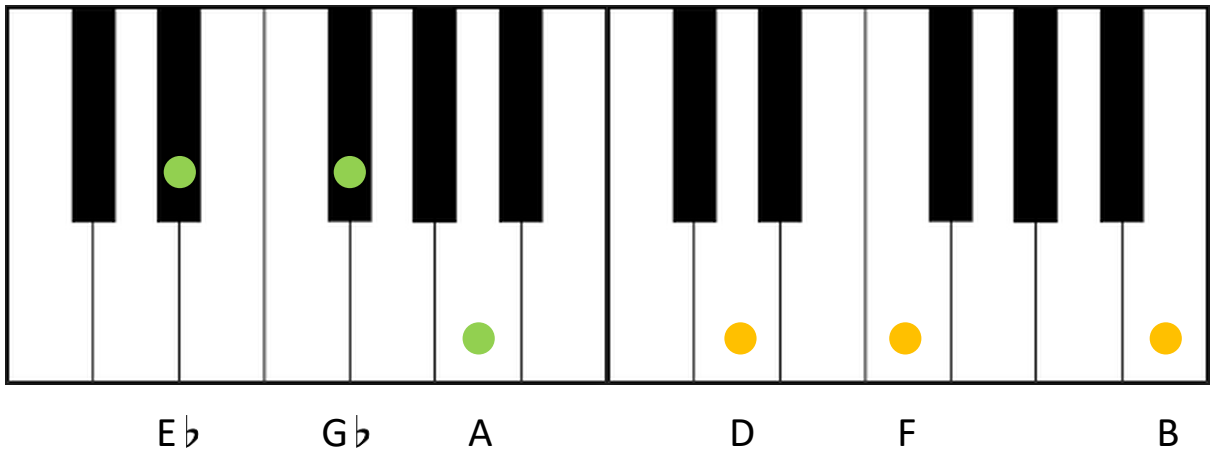
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### Ejemplos / Examples

La<sup>b°</sup> | Mi<sup>°</sup>  
A<sup>b°</sup> | E<sup>°</sup>



Mi<sup>b°</sup> | Re m6  
E<sup>b°</sup> | Dm6





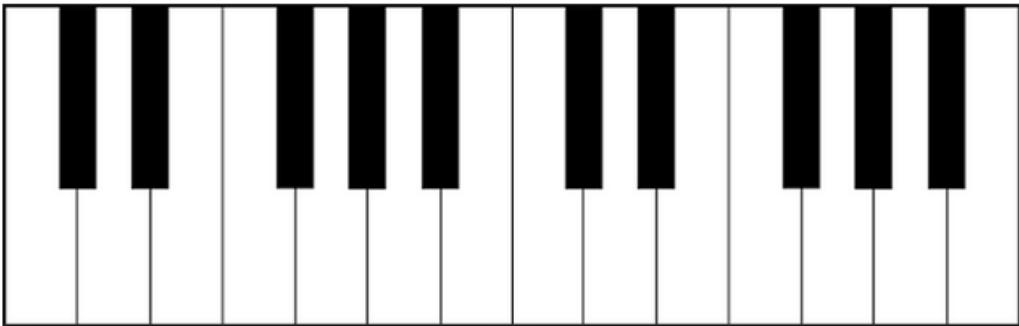
**4.8 Cadencias**

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**4.8 Cadences**



**En una forma** simplificada, las Cadencias son recursos de la composición musical, consistentes en sucesiones de acordes o arpeggios que conducen a una sensación de resolución.

Las cadencias pueden ser “suspensivas” o “conclusivas”.

Las cadencias suspensivas dan la sensación de que la obra no ha terminado.

Las cadencias conclusivas dan la sensación de que la obra, o alguna sección de la obra, ha terminado.

**In a simplified manner**, the cadences are resources of the musical composition, consisting of sequences of chords or arpeggios that lead to a sensation of resolution.

Cadences can be either “inconclusive” or “conclusive”.

The inconclusive cadences give the feeling that the composition has not finished.

The conclusive cadences give the sensation that the composition, or some section of the composition, has finished.

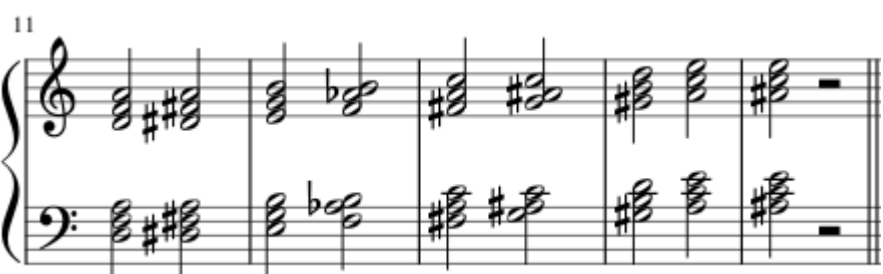
**Ejemplos de Cadencias Suspensivas**  
**Examples of Inconclusive Cadences**



Seven short musical examples of inconclusive cadences, arranged in two columns. The first column contains four examples in treble clef, and the second column contains three examples in bass clef. Each example shows a sequence of chords or notes that do not resolve to a final cadence, often ending with a fermata or a suspended note.



A musical example of an inconclusive cadence in a grand staff (treble and bass clefs). The piece is in 4/4 time. The first five measures show a sequence of chords in the right hand, with the bass line remaining silent. The sixth measure begins a new sequence of chords in the bass line, while the right hand remains silent. This structure suggests a modulation or a change in harmonic direction.



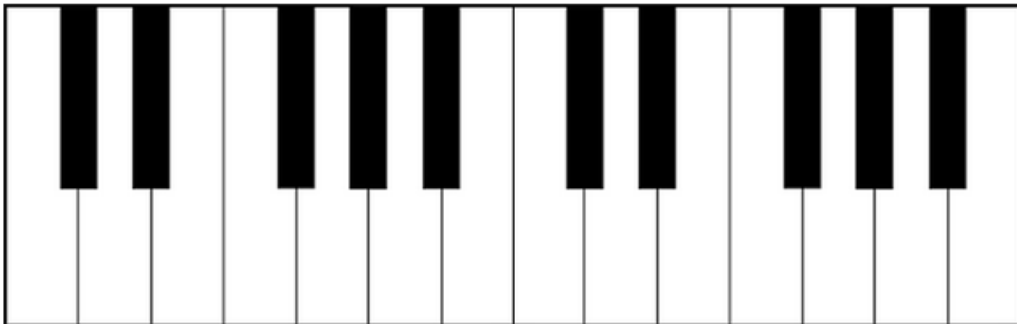
A musical example of an inconclusive cadence in a grand staff, starting at measure 11. The piece is in 4/4 time. The first five measures show a sequence of chords in the right hand, with the bass line remaining silent. The sixth measure begins a new sequence of chords in the bass line, while the right hand remains silent. This structure suggests a modulation or a change in harmonic direction.

**Ejemplos de Cadencias Conclusivas**  
**Examples of Conclusive Cadences**

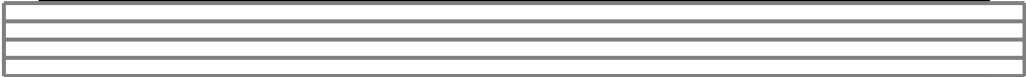


# Capítulo 5

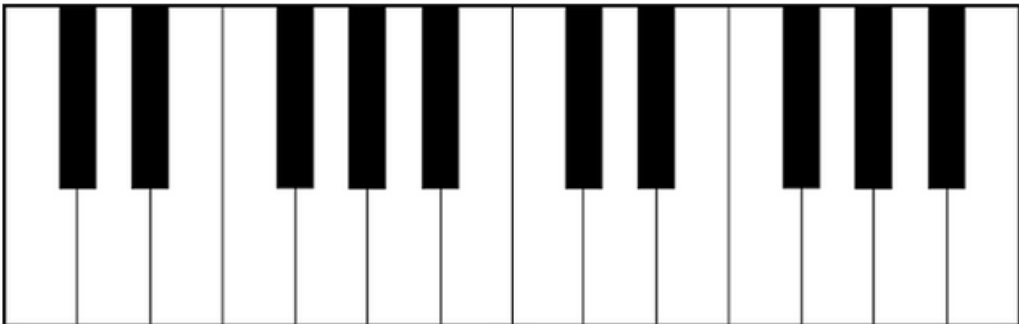
# Chapter 5



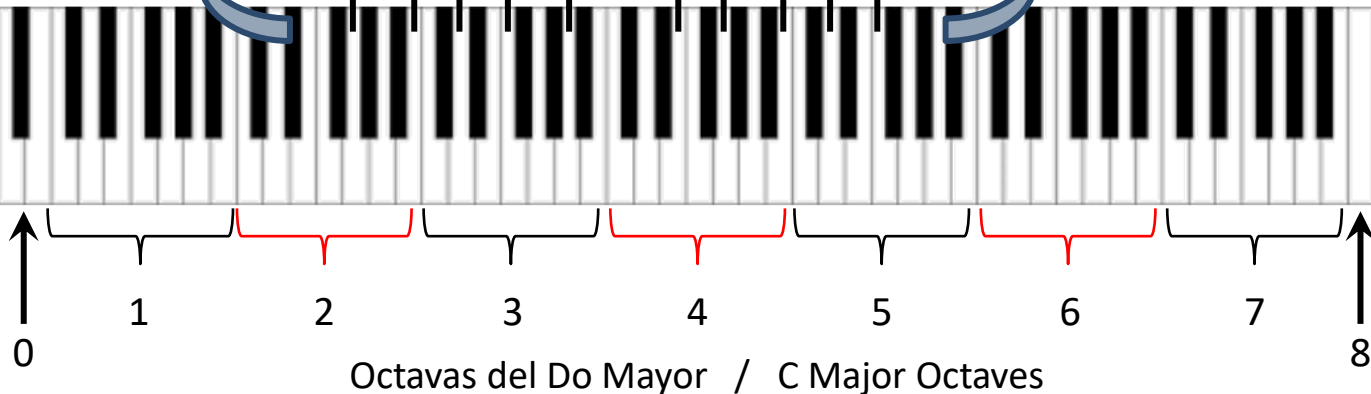
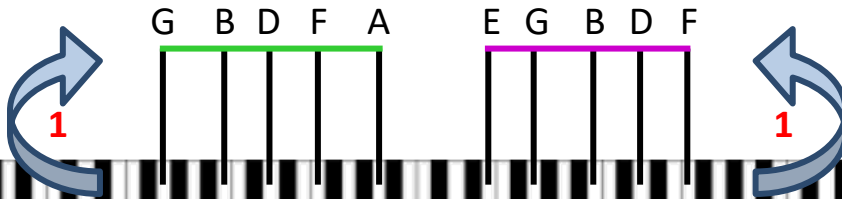
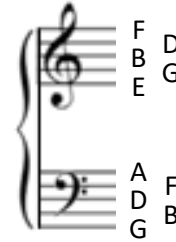
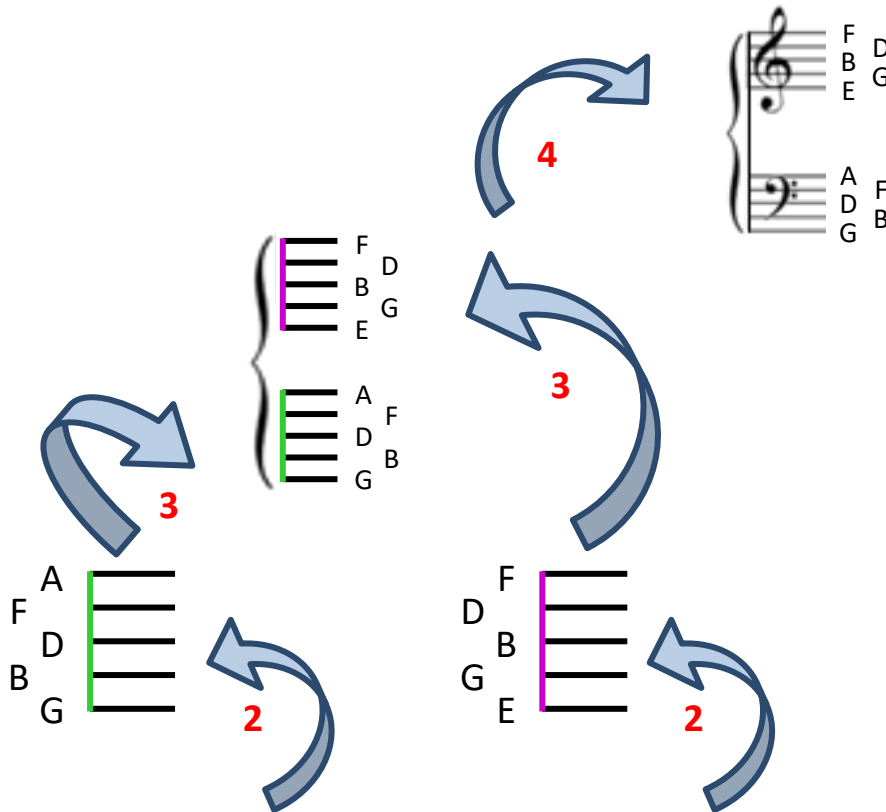
**5.1 Construcción de la Partitura**



**5.1 Construction of the Score**



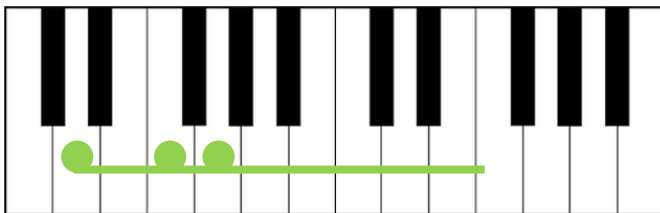
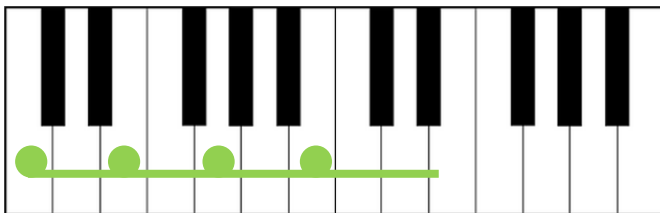
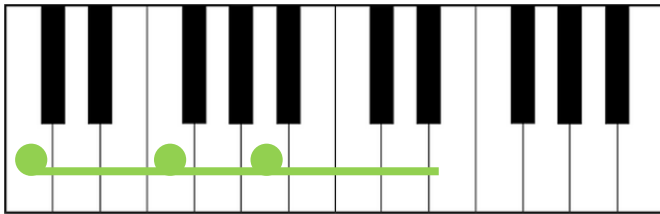
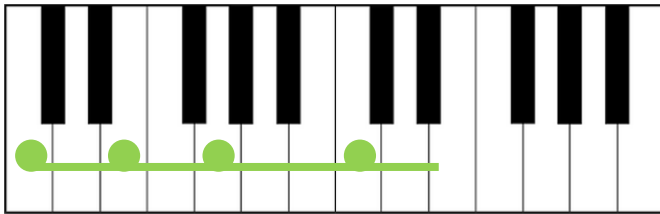
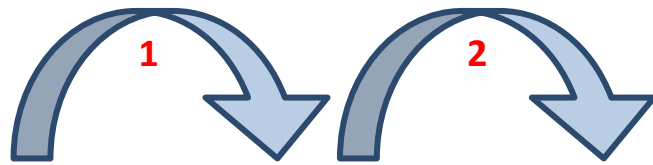
**Construcción del pentagrama a partir del teclado.**  
**Construction of the staff from the keyboard.**



**La partitura** conecta con el teclado, aplicándole dos grandes pasos de transformación.

**The score** connects with the keyboard, applying two large steps of transformation.

**Pasos de Transformación**  
**Transformation Steps**

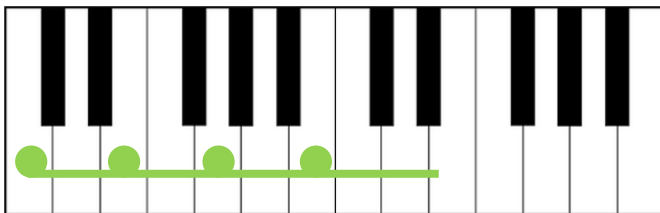
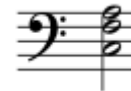
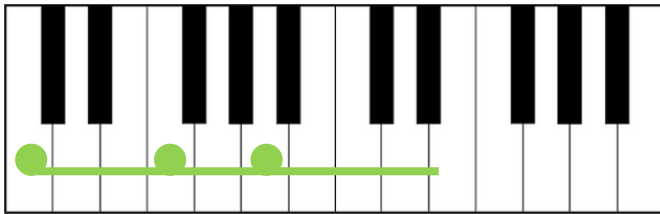
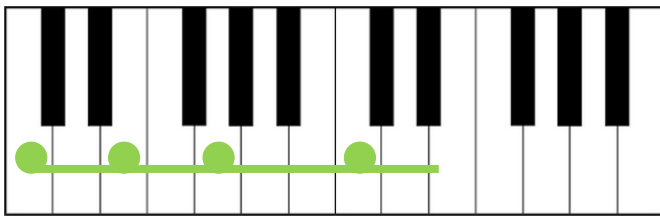
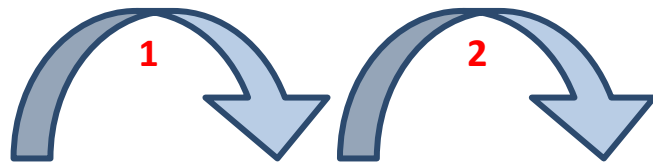




**La partitura** conecta con el teclado, aplicándole dos grandes pasos de transformación.

**The score** connects with the keyboard, applying two large steps of transformation.

**Pasos de Transformación**  
**Transformation Steps**



**Como se explicó** en la sección 1.3, la raíz de la notación musical para el piano, parte del Do Central. En la llave de sol, se ubica en la primera línea adicional inferior. En la llave de fa, se ubica en la primera línea adicional superior.

**As explained** on section 1.3, the root of the musical notation for the piano, is the Central C. On the treble clef, it is placed on the first ledger line downwards. On the bass clef, it is placed on the first ledger line upwards.



**C** = Do Central = Central C.

**Partiendo del Do Central**, las demás notas ocupan espacios y líneas sucesivos. En la llave de sol, el siguiente Do se encuentra 4 espacios por arriba del Do Central. En la llave de fa, el siguiente Do se encuentra cuatro espacios por abajo del Do Central.

**Starting from Central C**, the other notes are placed on successive spaces and lines. In the treble clef, the next C is 4 spaces above Central C. In the bass clef, the next C is four spaces below Central C.



**1** = Do Central = Do de la 4ª octava = Central C = 4th octave C

**2** = Do de la 5ª octava = 5th octave C

**3** = Do de la 3ª octava = 3th octave C

→ Simetrías / Symmetries

**Las notas Do** de la llave de fa están en posiciones simétricas en relación a las notas Do de la llave de sol.

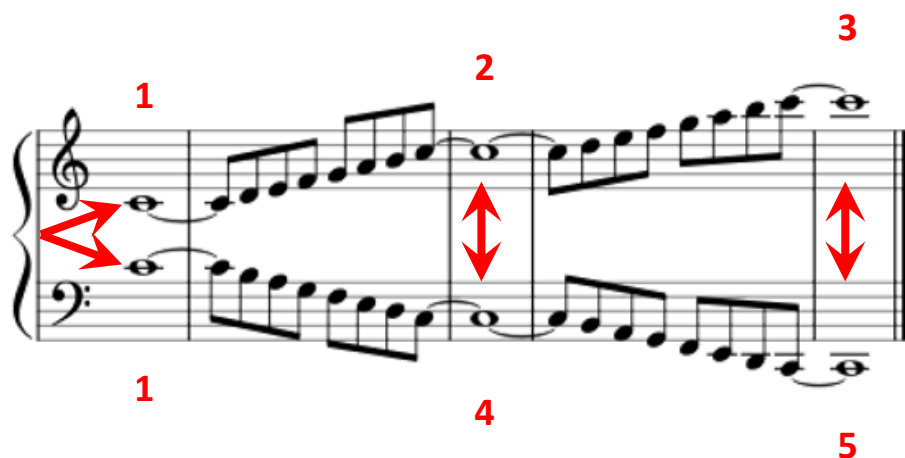
Esto solamente ocurre con las notas Do.

El eje de simetría es el Do Central.

**The C notes** of the bass clef are in symmetrical positions relative to the C notes of the treble clef.

This only happens with C notes.

The symmetry axis is the Central Do.



**1** = Do Central = Do de la 4ª octava = Central C = 4th octave C

**2** = Do de la 5ª octava = 5th octave C

**3** = Do de la 6ª octava = 6th octave C

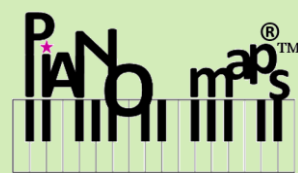
**4** = Do de la 3ª octava = 3th octave C

**5** = Do de la 2ª octava = 2nd octave C

→ Simetrías / Symmetries

# Mapa 5.1g / Fundamentos de la notación

## Map 5.1g / Fundamentals of notation



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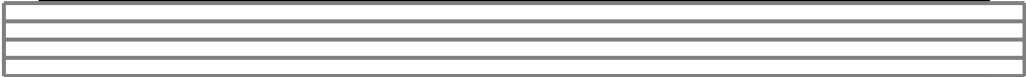
**Las notas Do** de la llave de fa están en posiciones simétricas en relación a las notas Do de la llave de sol. Esto solamente ocurre con las notas Do. El eje de simetría es el Do Central.

**The C notes** of the bass clef are in symmetrical positions relative to the C notes of the treble clef. This only happens with C notes. The symmetry axis is the Central Do.

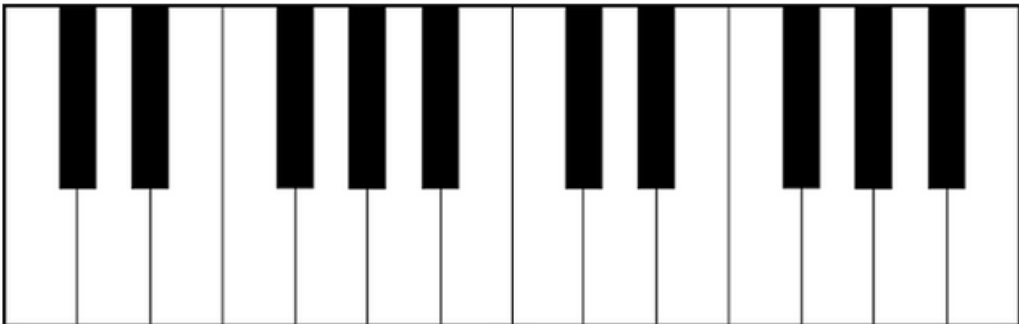
- 1** = Do Central = Do de la 4ª octava = Central C = 4th octave C
- 2** = Do de la 5ª octava = 5th octave C
- 3** = Do de la 6ª octava = 6th octave C
- 4** = Do de la 7ª octava = 7th octave C
- 5** = Do de la 3ª octava = 3th octave C
- 6** = Do de la 2ª octava = 2nd octave C
- 7** = Do de la 1ª octava = 1st octave C

→ Simetrías / Symmetries

**5.2 Lectura de la Partitura**



**5.2 Reading the Score**



**La lectura de la partitura** es una condición fundamental para el ejecutante, y su dominio está basado en la práctica.

La lectura se facilita mediante la identificación rápida, casi automática, de algunas notas y de algunas figuras muy comunes en la música.

La forma más usual para leer las figuras parte de identificar la nota más grave o la nota más aguda, y la figura geométrica que forman las notas subsecuentes.

En las páginas siguientes aparecen las figuras más comunes en tonalidad de Do mayor. Sin embargo, al encontrarlas en partituras musicales, podrán estar alteradas con sostenidos o bemoles accidentales, o podrán estar en otra tonalidad.

Una figura es la misma aunque se ubique en distintas líneas o espacios del pentagrama y sus líneas adicionales, siempre que se mantenga la posición relativa de las notas que la forman.

En el segundo volumen de esta obra se presentan estas figuras desarrolladas en todas las tonalidades.

**Reading the score** is a fundamental condition for the performer, and its mastery is based on practice.

Reading is facilitated by the rapid, almost automatic identification of some notes and some very common figures in music.

The most frequent way to read the figures starts from identifying the lowest note or the highest note, and the geometric figure that the subsequent notes form.

The most common figures in the key of C major appear on the following pages. However, when found in musical scores, they may be altered with accidental sharps or flats, or they may be in a different key.

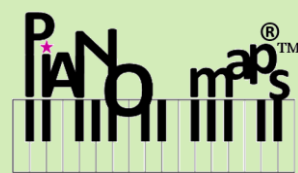
A figure is the same even if it is located in different lines or spaces of the staff and its ledger lines, as long as the relative position of the notes that compound it is maintained.

In the second volume of this book these figures are shown in all the keys.



# Mapa 5.2a / Lectura de notas destacadas

## Map 5.2a / Remarkable notes reading



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Notas útiles como referencias relevantes /  
Useful notes as relevant references

Do<sub>4</sub>  
C<sub>4</sub>

Sol<sub>4</sub> La<sub>4</sub>  
G<sub>4</sub> A<sub>4</sub>

Do<sub>5</sub>  
C<sub>5</sub>

Sol<sub>5</sub> La<sub>5</sub> Do<sub>6</sub>  
G<sub>5</sub> A<sub>5</sub> C<sub>6</sub>

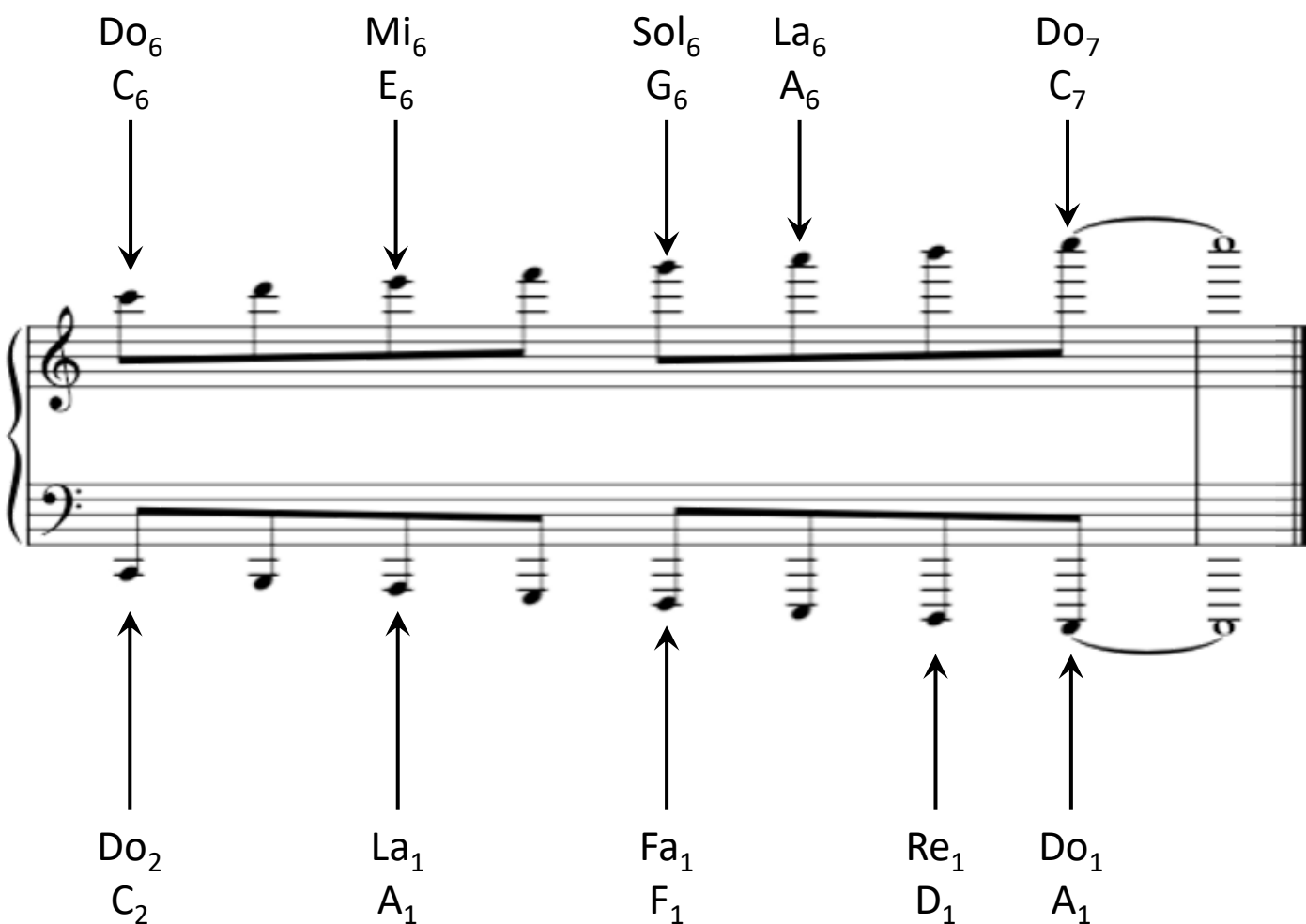
Do<sub>4</sub>  
C<sub>4</sub>

La<sub>3</sub> Sol<sub>3</sub> Do<sub>3</sub>  
A<sub>3</sub> G<sub>3</sub> C<sub>3</sub>

La<sub>2</sub> Sol<sub>2</sub> Do<sub>2</sub>  
A<sub>2</sub> G<sub>2</sub> C<sub>2</sub>

**Notas lejanas** (normalmente se simplifica la notación de las notas lejanas usando los recursos que se definen en los mapas 5.3a, 5.3b y 5.3c ) /

**Distant notes** (usually the notation of distant notes is simplified using the resources defined in maps 5.3a, 5.3b and 5.3c )



Do<sub>6</sub> C<sub>6</sub>  
 Mi<sub>6</sub> E<sub>6</sub>  
 Sol<sub>6</sub> G<sub>6</sub> La<sub>6</sub> A<sub>6</sub>  
 Do<sub>7</sub> C<sub>7</sub>

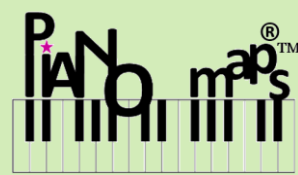
Do<sub>2</sub> C<sub>2</sub>  
 La<sub>1</sub> A<sub>1</sub>  
 Fa<sub>1</sub> F<sub>1</sub>  
 Re<sub>1</sub> D<sub>1</sub>  
 Do<sub>1</sub> A<sub>1</sub>

### Figuras Típicas / Typical Figures



# Mapa 5.2d / Lectura de figuras en Do

## Map 5.2d / Figures reading in C



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1-13

C

14-26

27-39

40-51

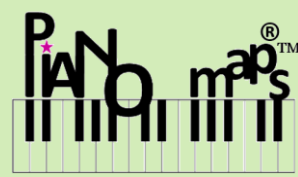
M m M

52-60

Aug M Dim M

# Mapa 5.2e / Lectura de figuras en Do

## Map 5.2e / Figures reading in C



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1-14

15-26

27-37

38-50

51-54

**Algunas veces** existen patrones repetidos en diferentes lugares de una obra musical. Identificarlos facilita su comprensión y análisis.  
**Sometimes** there are repeating patterns in different places in a musical piece. Identifying them facilitates its understanding and analysis.

**Ejemplo 1:** Sonata No. 16 en Do Mayor de Mozart, Allegro (fragmento).

**Example 1:** Mozart's Sonata No. 16 in C Major, Allegro (fragment).



Patrones Repetidos / Repeated Patterns



**Ejemplo 2:** Sonata No. 16 en Do Mayor de Mozart, Allegro (fragmento).

**Example 2:** Mozart's Sonata No. 16 in C Major, Allegro (fragment).



Patrones Repetidos / Repeated Patterns



**Identificar** las direcciones del movimiento y sus cambios facilita la lectura de la partitura.

**Identifying** the directions of the movement and their changes helps the reading of the score.

**Ejemplo 1:** Pequeña serenata nocturna de Mozart (fragmentos).  
**Example 1:** Mozart's A little night music (fragments).

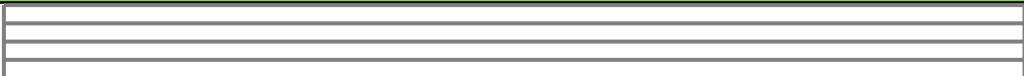
Dirección del Movimiento / Movement Direction



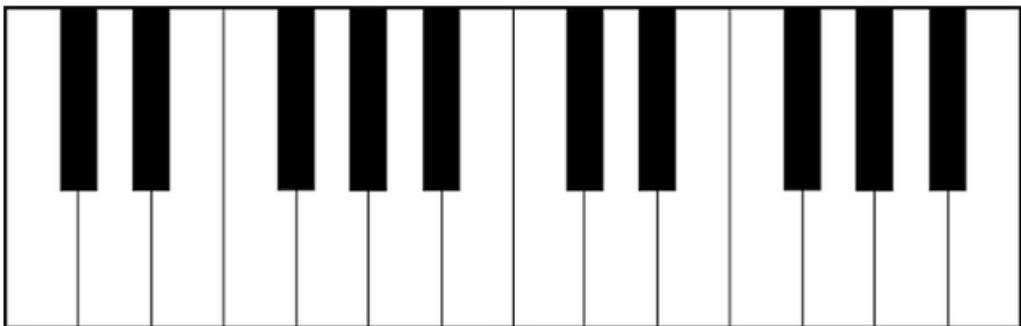
The image displays two fragments of a musical score for Mozart's 'A Little Night Music'. The first fragment shows the beginning of the piece, marked 'Allegro' and 'f' (forte). It consists of two staves: a treble clef staff with a melody and a bass clef staff with a bass line. Green arrows point to the right, indicating the direction of movement for both the melody and the bass line. The second fragment shows a continuation of the piece, with a treble clef staff and a bass clef staff. Green arrows point to the right, indicating the direction of movement for both the melody and the bass line. A large green arrow at the bottom of the second fragment points to the right, indicating the overall direction of the movement.



## 5.3 Algunos elementos adicionales de notación



## 5.3 Some additional elements of notation



**Además de** los elementos de notación musical descritos en los capítulos anteriores, aquí se listan los más utilizados en las partituras de piano.

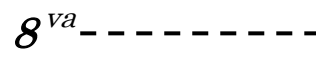
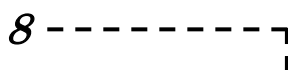
Para nombrarlos, utilizar la pronunciación italiana en todas las palabras provenientes de ese idioma.

**In addition** to the elements of musical notation described in the previous chapters, the most used in the piano scores are listed here.

To name them, use the Italian pronunciation in all the words coming from that language.

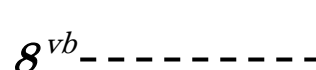
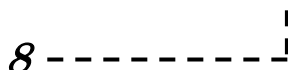
**Ottava alta**

Lo escrito en la partitura se ejecuta una octava más aguda /  
What is written in the score is executed one octave higher



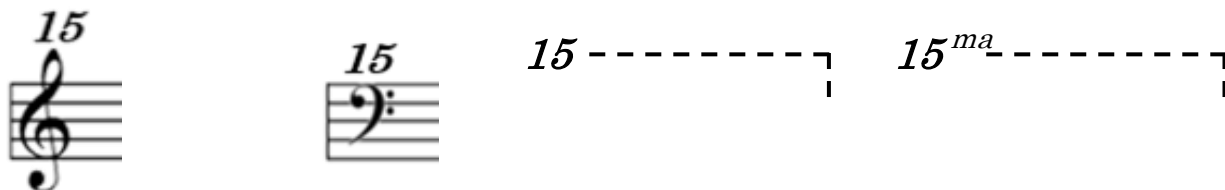
**Ottava bassa**

Lo escrito en la partitura se ejecuta una octava más grave /  
What is written in the score is executed one octave lower



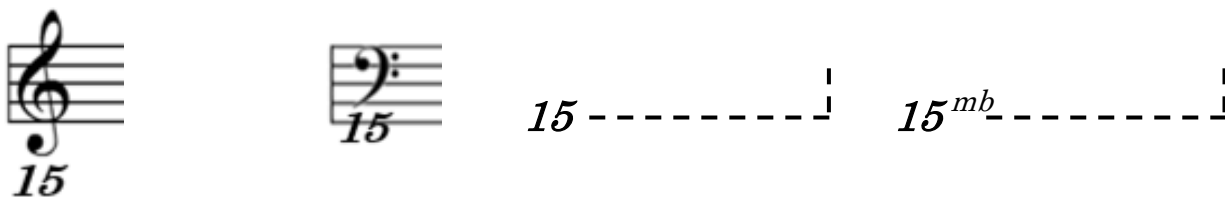
### *Quindicesima alta*

Lo escrito en la partitura se ejecuta dos octavas más agudo /  
What is written in the score is executed two octaves higher



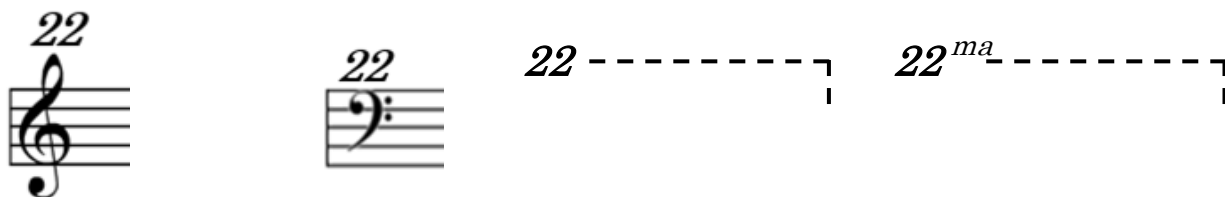
### *Quindicesima bassa*

Lo escrito en la partitura se ejecuta dos octavas más grave /  
What is written in the score is executed two octaves lower



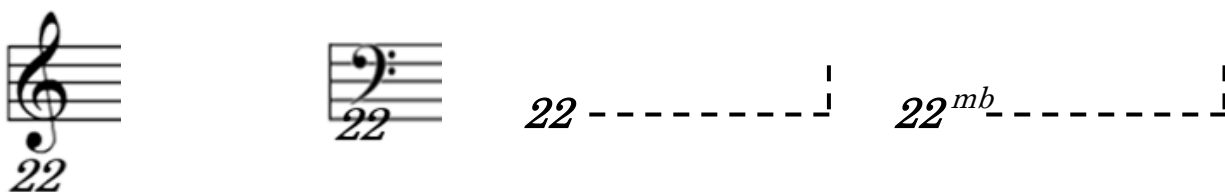
### *Ventiduesima alta*

Lo escrito en la partitura se ejecuta tres octavas más agudo /  
What is written in the score is executed three octaves higher



### *Ventiduesima bassa*

Lo escrito en la partitura se ejecuta tres octavas más grave /  
What is written in the score is executed three octaves lower



### *Loco*

La indicación Loco (en italiano antiguo, “lugar”) señala que la ejecución regresa a su posición original. Cancela la ottava alta, ottava bassa, Etc.

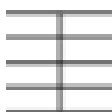
/

The indication Loco (old Italian for “place”) indicates that the execution returns to its original position. Cancels the ottava alta, ottava bassa, Etc.

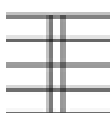
### *Barras / Bars*



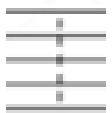
Barra Inicial /Start Bar Line



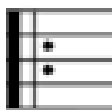
Barra de Compás / Bar Line



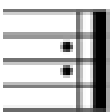
Barra Doble (separa dos secciones con o sin cambio de armadura) /  
Double Bar Line (it separates two sections with or without  
signature change)



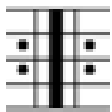
Barra Punteada (divide compases largos para facilitar su lectura) /  
Dotted Bar Line (divides long measures for ease of reading)



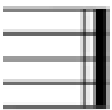
*Ritornello*: Barra de Inicio de Repetición / Begin Repeat Bar



*Ritornello*: Barra de Final de Repetición / End Repeat Bar



*Ritornelli*: Barras de Final de Repetición e Inicio de siguiente  
Repetición / End Repeat Bar and Begin of next Repeat Bar



Barra Final (indica terminación de un movimiento o de la obra) /  
End Bar (Indicates the conclusión of a movement or the entire  
composition)

*Secuencias de Ejecución / Execution Sequences*

1. Final de la primera vuelta de una repetición. /  
End of the first round of a repetition.

2. Final de la segunda vuelta de una repetición.  
End of the second round of a repetition.

*D.S.* Dal Segno: La secuencia debe regresar al “Segno” inmediato anterior (solo actúa la primera vez que se llega a este punto).  
Dal Segno: The sequence must return to the immediate previous “Segno” (only acts the first time this point is reached).

§ Segno: Punto de retorno al que envía la siguiente indicación *D.S.*  
Segno: Point of return to which the next indication *D.S.* sends.

*D.C.* Da Capo: La secuencia debe regresar al principio de la obra.  
Da Capo: The sequence must return to the beginning of the composition.

*D.C. al fine* Da Capo al fine: La secuencia debe regresar al principio de la obra, y continuar hasta llegar a la palabra *fine*, donde termina.  
Da Capo al fine: The sequence must return to the beginning of the composition, and continue until reach the word *fine*, where it finishes.

*fine* Punto intermedio donde termina la obra, después de haber ejecutado el punto con la indicación “al fine”.  
Intermediate point of the composition, where it ends after executing the point with the indication “al fine”.

*Secuencias de Ejecución / Execution Sequences*

**D.S. *al fine*** Dal Segno al fine: La secuencia debe regresar al “Segno” inmediato anterior , y continuar hasta llegar a la palabra *fine*, donde termina.

Dal Segno al fine: The sequence must return to the immediate previous "Segno", and continue until reach the word *fine*, where it finishes.



Coda: Indica un salto hacia adelante desde el primer signo de Coda hasta el segundo signo de Coda. Se utiliza después de un “Dal Segno alla Coda” (D.S. al Coda) o después de un “Da Capo alla Coda” (D.C. al Coda).

Coda : Indicates a leap forward from the first sign of Coda to the second sign of Coda. It is used after a "Dal Segno alla Coda" (D.S. al Coda) or after a "Da Capo alla Coda" (D.C. al Coda).

**Coda**

Coda: El segundo signo de Coda se puede sustituir por la palabra “Coda”.

Coda: The second sign of Coda can be replaced by the word "Coda".



Se repite una vez el compás inmediato anterior.  
The previous immediate measure is repeated once.



Se repiten una vez los dos compases inmediatos anteriores.  
The two previous immediate measures are repeated once.



**Secuencias de Ejecución / Execution Sequences**

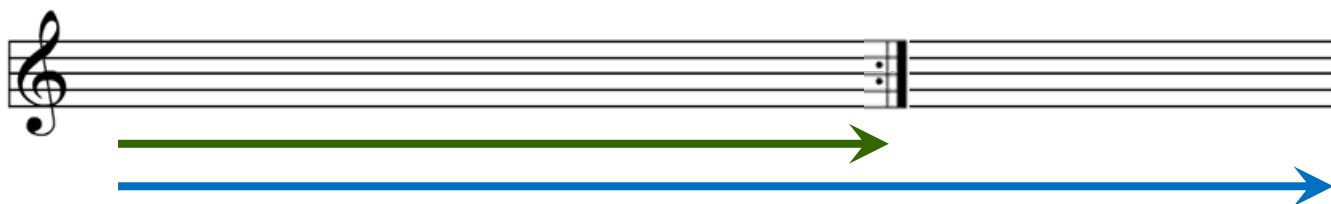
*Secuencia de Flujo\* /*

*Flow Sequence\**

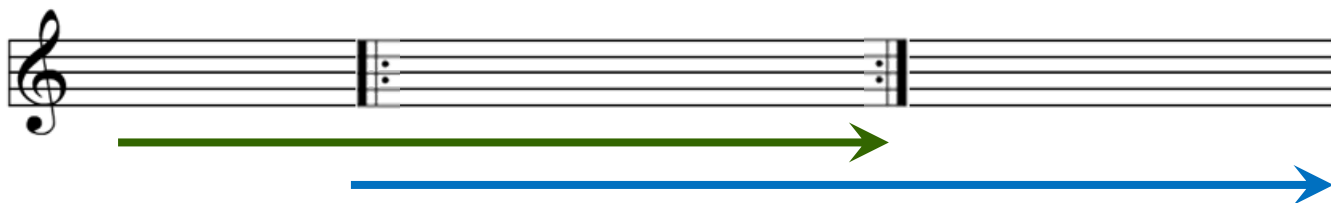


*Flechas ilustrativas, no son parte de la partitura / illustrative flow arrows, they are not part of the score*

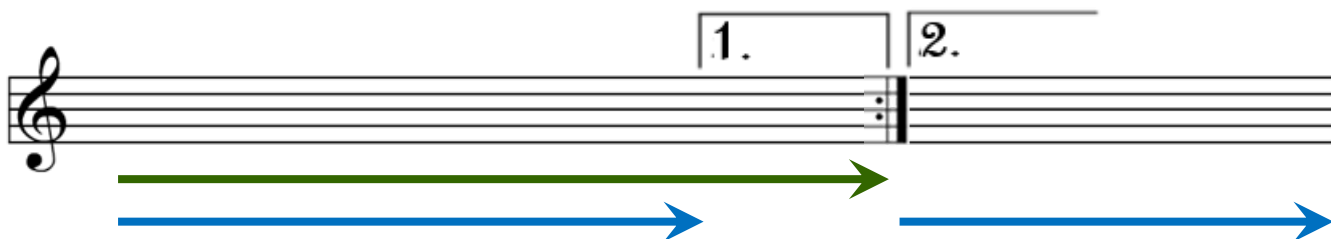
**Ejemplo 1 / Example 1**



**Ejemplo 2 / Example 2**

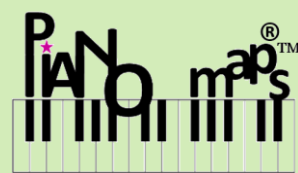


**Ejemplo 3 / Example 3**



# Mapa 5.3h / Algunos elementos de notación

## Map 5.3h / Some elements of notation



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### Secuencias de Ejecución / Execution Sequences

Secuencia de Flujo\* /

Flow Sequence\*



Flechas ilustrativas, no son parte de la partitura / illustrative flow arrows, they are not part of the score

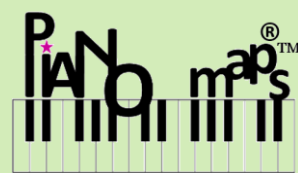
### Ejemplo 4 / Example 4

### Ejemplo 5 / Example 5

### Ejemplo 6 / Example 6

# Mapa 5.3i / Algunos elementos de notación

## Map 5.3i / Some elements of notation



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### Secuencias de Ejecución / Execution Sequences

Secuencia de Flujo\* /

Flow Sequence\*



Flechas ilustrativas, no son parte de la partitura / illustrative flow arrows, they are not part of the score

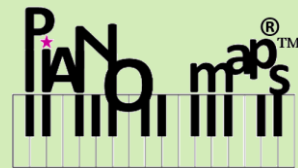
### Ejemplo 7 / Example 7

### Ejemplo 8 / Example 8

### Ejemplo 9 / Example 9

# Mapa 5.3j / Algunos elementos de notación

## Map 5.3j / Some elements of notation



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### Secuencias de Ejecución / Execution Sequences

Secuencia de Flujo\* /

Flow Sequence\*



Flechas ilustrativas, no son parte de la partitura / illustrative flow arrows, they are not part of the score

### Ejemplo 10 / Example 10

### Ejemplo 11 / Example 11

### Ejemplo 12 / Example 12

**Secuencias de Ejecución / Execution Sequences**

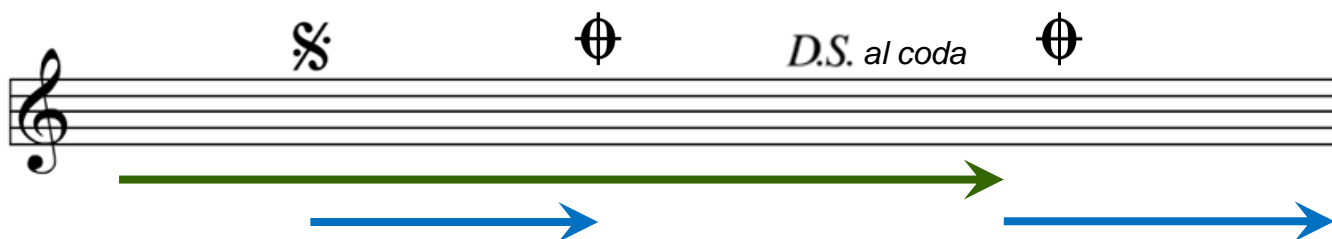
Secuencia de Flujo\* /

Flow Sequence\*



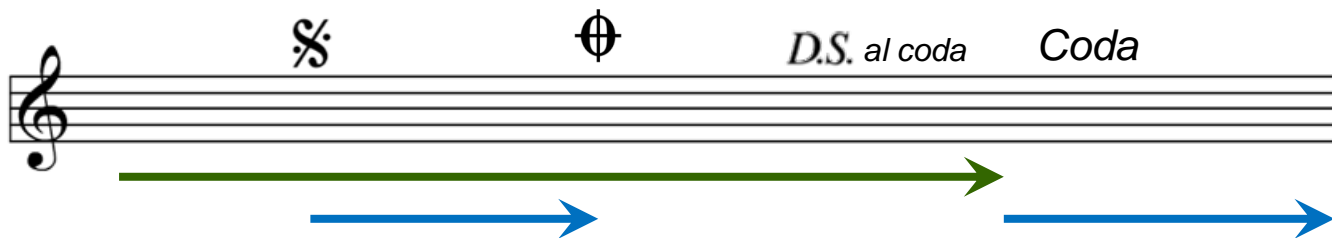
Flechas ilustrativas, no son parte de la partitura / illustrative flow arrows, they are not part of the score

**Ejemplo 13 / Example 13**



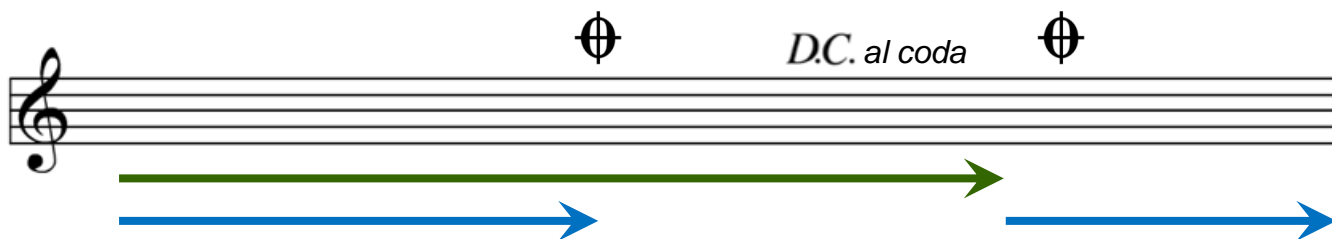
A musical staff with a treble clef. It contains a repeat sign, a first ending symbol (a circle with a vertical line through it), the text "D.S. al coda", and a second ending symbol. Below the staff, a green arrow starts at the beginning and ends at the first ending symbol. Two blue arrows start at the beginning of the first ending and end at the second ending.

**Ejemplo 14 / Example 14**



A musical staff with a treble clef. It contains a repeat sign, a first ending symbol, the text "D.S. al coda", and the text "Coda". Below the staff, a green arrow starts at the beginning and ends at the first ending symbol. Two blue arrows start at the beginning of the first ending and end at the Coda symbol.

**Ejemplo 15 / Example 15**



A musical staff with a treble clef. It contains a first ending symbol, the text "D.C. al coda", and a second ending symbol. Below the staff, a green arrow starts at the beginning and ends at the first ending symbol. Two blue arrows start at the beginning of the first ending and end at the second ending.

**Secuencias de Ejecución / Execution Sequences**

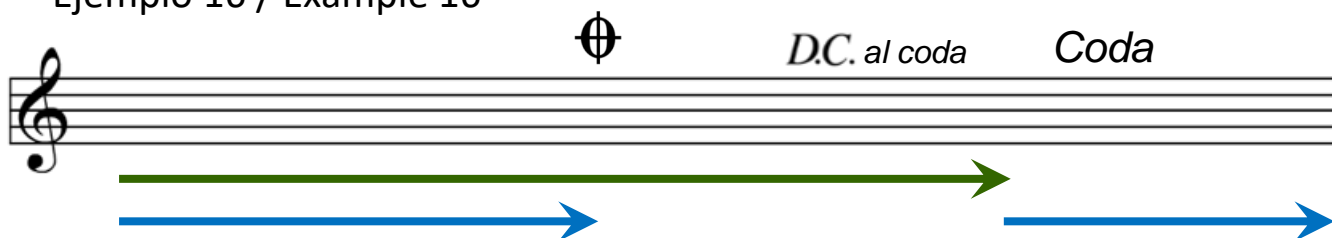
Secuencia de Flujo\* /

Flow Sequence\*



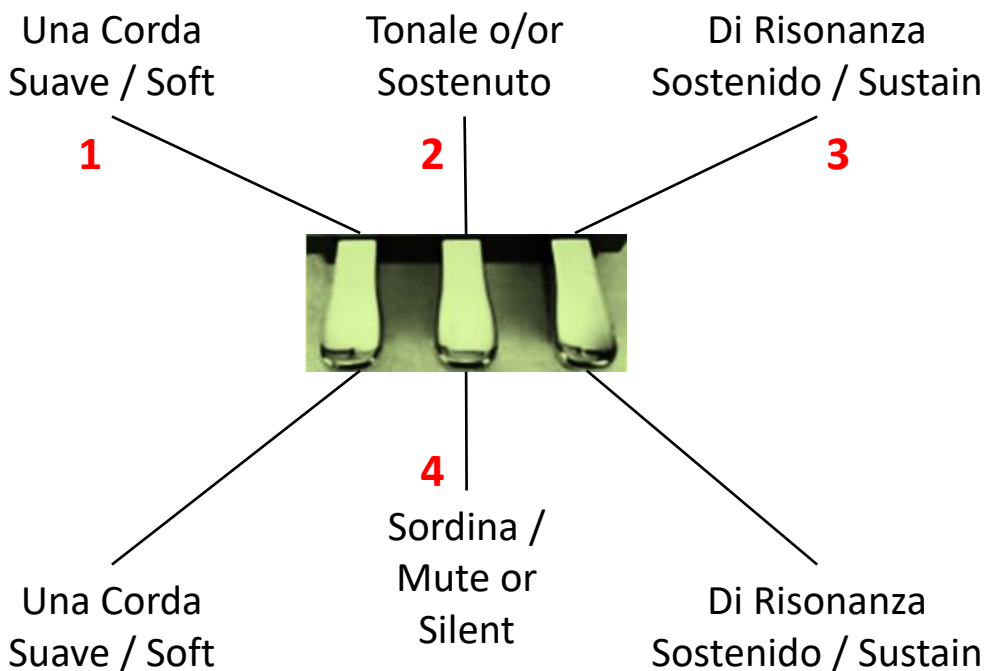
Flechas ilustrativas, no son parte de la partitura / illustrative flow arrows, they are not part of the score

**Ejemplo 16 / Example 16**



*Indicaciones de Pedal / Pedal Indications*

**En algunos pianos / In some pianos**



**En otros pianos / In other pianos**

- 1** Reduce el volumen suavizando el sonido /  
Reduces the volume and makes the sound soft
- 2** Eleva el volumen de algunas teclas /  
Increases the volume of some keys on the keyboard
- 3** Eleva el volumen de todas las teclas /  
Increases the volume of all keys on the keyboard
- 4** Reduce el volumen a un mínimo (sólo para estudio) /  
Reduces the volume to a minimum (only for study)

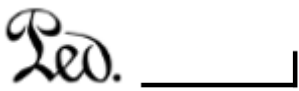
*Indicaciones de Pedal / Pedal Indications*



Inicia aplicación del Pedal de Sostenido /  
The Sustain Pedal operation begins



Termina aplicación del Pedal de Sostenido /  
The Sustain Pedal operation ends



Inicia aplicación del Pedal de Sostenido y se mantiene  
hasta el final de la línea /  
The Sustain Pedal operation begins and is operated until  
the end of the line



El Pedal de Sostenido se mantiene en la parte horizontal de la  
indicación, y se levanta momentáneamente en la "V" invertida /  
The Sustain Pedal is operated while the horizontal part of the  
indication, and is momentarily released in the inverted "V"

*con ped.*

Con Pedal de Sostenido /  
With Sustain Pedal



*senza sordino o/or senza sordini*  
Sin el pedal suave /  
Without the soft pedal

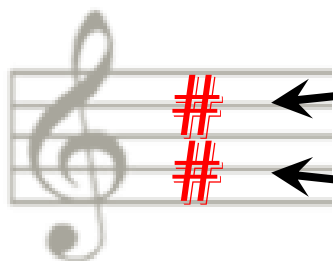


*con sordino o/or con sordini*  
Con el pedal suave /  
With the soft pedal



### Métrica Musical / Time Signature

Nomenclatura / Nomenclature:



Número de pulsos en cada compás  
Number of beats in each measure

Tipo de pulso de referencia  
Type of beat that is used as reference

### Métricas Musicales más comunes / Most common Time Signatures

$\frac{4}{4}$  4 Negras por compás  
4 Quarter Notes per measure

$\frac{2}{4}$  2 Negras por compás  
2 Quarter Notes per measure

$\text{C}$  Compasillo (4 Negras por compás)  
Common Time (4 Quarter Notes per measure)

$\frac{3}{4}$  3 Negras por compás  
3 Quarter Notes per measure

$\frac{2}{2}$  2 Blancas por compás  
2 Half Notes per measure

$\frac{6}{8}$  6 Corcheas por compás  
6 8th Notes per measure

$\text{C}$  Compasillo Binario (2 Blancas por compás)  
Cut Time (2 Half Notes per measure)

$\frac{12}{8}$  12 Corcheas por compás  
12 8th Notes per measure

**Métrica Musical / Time Signature**

Los pulsos por compás son marcados por el Director de una agrupación musical con los movimientos siguientes (ejemplos):

The beats per measure are indicated by the Conductor of a musical group with the following movements (examples):

<i>Pulsos por Compás / Beats per Measure</i>	<i>Figura / Figure</i>
2	
3	
4	
6	

### *Tempo / Tempo*

Las indicaciones de *Tempo* pueden definir el número de notas (o silencios) de un tipo que deben tocarse por minuto, o pueden dar una referencia genérica que el ejecutante deberá interpretar /

*Tempo* indications may define the number of notes (or rests) of a type that should be played per minute, or they may give a generic reference that the performer should interpret.

Ejemplos de Marcas de Metrónomo: /  
Examples of Metronome Marks:

**♩ = 100**      100 Negras por minuto  
100 Quarter Notes per minute

**♩ = 120**      120 Negras por minuto  
120 Quarter Notes per minute

**♩ = 60**      60 Blancas por minuto  
60 Half Notes per minute

**♩ = 140**      140 Corcheas por minuto  
140 8th Notes per minute

Pulsos por minuto (aproximado)  
Pulses per minute (approximate)

Larghissimo	20 - 30
Grave	30 - 50
Largo	40 - 60
Larghetto	60 - 70
Adagio	60 - 80
Adagietto	70 - 80
Andante	70 - 110
Andantino	80 - 110
Moderato	90 - 120
Allegretto	105 - 120
Allegro Moderato	115 - 120
Allegro	120 - 160
Vivace	130 - 180
Allegro Vivace	170 - 180
Presto	170 - 200
Prestissimo	> 200

### *Tempo / Tempo*

Otras indicaciones relacionados con el tiempo /  
Other indications related to *tempo*:

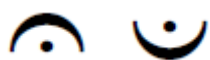
<i>rit. (ritardando)</i>	Retardando / Slowing down
<i>quasi rit.</i>	Casi retardando / Almost slowing down
<i>molto rit.</i>	Retardando mucho / Slowing down a lot
<i>rall. (rallentando)</i>	Ralentizando / Slowing down
<i>poco rall.</i>	Ralentizando poco / Slowing down a little
<i>molto rall.</i>	Ralentizando mucho / Slowing down a lot
<i>allarg. (allargando)</i>	Alargando / Making longer
<i>poco allarg.</i>	Alargando poco / Making longer a little
<i>accel. (accelerando)</i>	Acelerando / Gradually faster
<i>poco accel.</i>	Acelerando poco / Speeding up a Little
<i>a tempo</i>	Retomar el tiempo base después de un ajuste / Resume base time after an adjustment
<i>tempo giusto</i>	Tiempo correcto / Right time
<i>senza tempo</i>	Sin tiempo / With no time
<i>ad libitum / a piacere</i>	Ejecución libre / Free execution

## *Tempo / Tempo*

Otras indicaciones relacionados con el tiempo /  
Other indications related to *tempo*:

*riten. (ritenuto)*

Temporalmente retardar el tiempo / Temporarily  
decrease the tempo



*Fermata*

Prolongar la nota, acorde o silencio tanto tiempo como quiera el ejecutante o el director, usualmente el doble de lo indicado.

*Lunga*



Si se ubica sobre o bajo una barra de compás, indica la terminación de una sección de la obra.

La palabra *Lunga* indica una Fermata más larga. /



*Lunga*

En nomenclatura moderna se ha introducido la Fermata cuadrada para indicar mayor duración, y la Fermata triangular para indicar menor duración.

Extend the note, chord or rest for a time as long as the performer or conductor wants, usually twice as much as indicated.



If it is located over or under a bar line, indicates the completion of a section of the composition.



The word *Lunga* indicates a longer Fermata.

In modern nomenclature the square Fermata has been introduced to indicate longer duration, and the triangular Fermata to indicate shorter duration.



*Caesura*

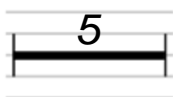
Breve silencio durante el cual no se cuenta el tiempo. /  
Short rest in which the time is not counted.

### *Tempo / Tempo*

Otras indicaciones relacionados con el tiempo /  
Other indications related to *tempo* :

， *Respiro / Breath mark*

Ligera pausa que no afecta al tiempo del compás.  
Slight pause that does not affect the tempo



*Compás de Espera / Waiting Measure*

Número de compases que se debe esperar en silencio  
Number of measures to wait in silence

***Interpretación / Interpretation***

Otros términos relacionados con la interpretación /  
Other terms related to interpretation:

***Abbandonandosi:***

Abandonándose  
Abandoning himself

***Accentuato:***

Acentuado  
Accentuated

***Agitato:***

Agitado  
Exited

***Animato:***

Animado  
Animated

***Appassionato:***

Apasionado  
With passion

***Armonioso:***

Armonioso  
Harmonious

***Assai:***

Muy  
Very much

***Calmato:***

Calmado  
Calmed

***Cantabile:***

Melódico, suave, expresivo  
Melodic, smooth, expressive

***Cantando:***

Cantando  
Singing

***Capriccio:***

Caprichoso  
Capricious

***Colla voce:***

Con la voz (tocar siguiendo a la  
voz del cantante)  
With the voice (Play following the  
singer's voice)

***Come Prima:***

Como antes  
As before

***Con affetto:***

Con afecto  
With affection

***Con anima:***

Con alma  
With soul

***Con brio:***

Con vivacidad  
With vivacity

***Con grazia:***

Con gracia  
Gracefully

### *Interpretación / Interpretation*

Otros términos relacionados con la interpretación /  
Other terms related to interpretation:

*Con moto:*

Con movimiento  
With movement

*Con spirito:*

Con espíritu  
With spirit

*Dolce:*

Dulcemente  
Sweetly

*Dolcissimo:*

Muy dulcemente  
Very sweetly

*Energico:*

Enérgico  
Energetic

*Espressivo:*

Expresivo  
Expressive

*Giocoso:*

Divertido, jugueteón  
Fun, playful

*Grazioso:*

Con gracia  
Graceful

*Legato:*

Ligar las notas en forma suave  
Connect the notes smoothly

*Leggero / Leggiero:*

Ligero  
Light, agile

*Lento:*

Lentamente  
Slowly

*Maestoso:*

Majestuoso, solemne  
Majestic

*Ma non troppo:*

Pero no demasiado  
But not too much

*Martellato:*

Martillado  
Hammered

*Meno:*

Menos  
Less

*Mesto:*

Triste  
Sad

*Mezza voce:*

Media voz  
Half voice, moderated volume

*Molto:*

Muy  
Very



### *Interpretación / Interpretation*

Otros términos relacionados con la interpretación /  
Other terms related to interpretation:

*Morendo:*

Muriendo  
Dying

*Mosso:*

Con emoción  
With emotion

*M.D. / m.d. (mano destra):*

Mano derecha  
Right hand

*M.S. / m.s. (mano sinistra):*

Mano izquierda  
Left hand

*Ostinato:*

Frase repetida  
persistentemente  
Persistently repeated  
phrase

*Passionato:*

Apasionado  
With passion

*Perdendosi:*

Perdiéndose,  
desvaneciéndose  
Fading away

*Pesante:*

Pesado  
Heavy

*Più:*

Más  
More

*Poco:*

Poco  
Not much

*Quasi:*

Casi  
Almost

*Quasi lento:*

Casi lento  
Almost slow

*Risoluto:*

Resuelto, decidido  
Determined, decided

*Ritenuto:*

Retardando  
Slowing down

*Rubato:*

(Italiano: Robado / Italian: Stolen)

Ligera aceleración y desaceleración  
del tiempo con libertad para el  
intérprete  
Slight acceleration and slow down  
of time with freedom for the  
interpreter

### *Interpretación / Interpretation*

Otros términos relacionados con la interpretación /  
Other terms related to interpretation:

*Scherzando:*

Jugando  
Playfully

*Semplice:*

Sencillo, simple  
Simple

*Sempre:*

Siempre  
Always

*Simile:*

Similar  
Alike

*Sospeso:*

Suspendido  
Suspended

*Sostenuto:*

Apoyado  
Supported

*Stretto:*

(Italiano: Estrecho / Italian: Tight)

Pasaje, normalmente al  
final de un movimiento, que  
se ejecuta ligeramente más  
rápido  
Passage, usually at the end  
of a movement, that is  
played slightly faster

*Stringendo:*

Gradualmente más rápido  
Gradually faster

*Teneramente:*

Tiernamente  
Tenderly

*Tranquillo:*

Tranquilo  
Calm

***Intensidad del Volumen / Volume Intensity***

Otras indicaciones relacionadas con la intensidad del volumen del sonido /  
Other indications related to sound volume intensity:

*cresc. (crescendo)*

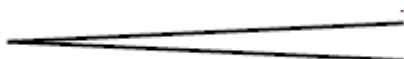
Aumentando el volumen / Increasing the  
volume intensity

*decresc. (decrescendo)*

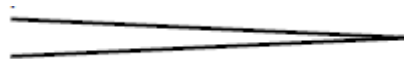
Disminuyendo el volumen / Decreasing the  
volume intensity

*dim. (diminuendo)*

Disminuyendo el volumen / Decreasing the  
volumen intensity



*crescendo*



*decrescendo / diminuendo*

*smorz. (smorzando)*

Apagándose, disminuyendo el volumen,  
comúnmente retardando el tiempo /  
Fading, decreasing the volumen intensity,  
usually slowing down the tempo

*stretto*

Estrecho: Pasaje que se toca en un tiempo  
más rápido / Narrow: Passage executed in a  
faster tempo

**Intensidad del Volumen (Dinámica de la música) / Volume Intensity (Dynamics of music)**

<b><i>ppp</i></b>	<i>Più che pianissimo</i>	Nivel de sonido extremadamente bajo / Extremely low sound level
<b><i>pp</i></b>	<i>Pianissimo</i>	Nivel de sonido muy bajo / Very low sound level
<b><i>p</i></b>	<i>Piano</i>	Nivel de sonido bajo / Low sound level
<b><i>mp</i></b>	<i>Mezzopiano</i>	Nivel de sonido no tan bajo / Not so low sound level
<b><i>mf</i></b>	<i>Mezzoforte</i>	Nivel de sonido no tan fuerte / Not so loud sound level
<b><i>f</i></b>	<i>Forte</i>	Nivel de sonido fuerte / Loud sound level
<b><i>ff</i></b>	<i>Fortissimo</i>	Nivel de sonido muy fuerte / Very loud sound level
<b><i>fff</i></b>	<i>Più che fortissimo</i>	Nivel de sonido extremadamente fuerte / Extremely loud sound level
<b><i>sf</i></b>	<i>Subito Forte *</i>	Nivel de sonido fuerte de pronto / Suddenly loud sound level
<b><i>fz</i></b>	<i>Forzando</i>	Fuerte elevación del sonido / Strong increase of sound level
<b><i>sfz</i></b>	<i>Sforzando</i> <i>(Subito Forzando*)</i>	Fuerte elevación del sonido momentánea / Momentary strong increase of sound level
<b><i>fp</i></b>	<i>Fortepiano</i>	Forte inmediatamente seguido de un Piano / A Forte immediately followed by a Piano
<b><i>pf</i></b>	<i>Pianoforte</i>	Piano inmediatamente seguido de un Forte / A Piano immediately followed by a Forte

\* La **S** puede preceder a cualquier otra indicación, significando *Subito* /  
The **S** can precede any other indication, meaning *Subito*

### Interpretación / Interpretation



#### *Staccato*

La nota es tocada en forma corta, y completa su tiempo con un silencio (contrario al Legato). /

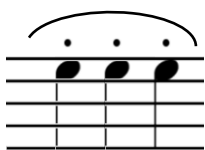
The note is played in a short time, and completes its tempo with a rest (opposite to Legato).



#### *Staccatissimo*

La nota es tocada en forma muy corta y completa su tiempo con un silencio mayor. /

The note is played in a very short time and completes its tempo with a longer rest.



#### *Portato*

Combinación suave de staccato y legato. /

Smooth combination of staccato and legato.



#### *Tenuto*

La nota es tocada con una intensidad levemente moderada. /

The note is played with a slightly moderate intensity.



#### *Accento*

La nota es tocada con mayor fuerza. /

The note is played with greater force.



#### *Marcato*

La nota es tocada con mucho mayor fuerza. /

The note is played with much greater force.



Los signos anteriores se pueden combinar (ejemplo). /

The former signs can be combined (example).

### *Ligaduras / Ties and Slurs*

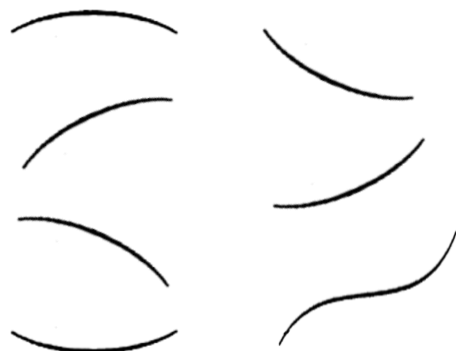
Una **Ligadura de Expresión o de Articulación (Legato)** une a una nota con otra nota. Entre la nota inicial y la final pueden existir otras notas o ninguna. Indica que las notas abarcadas por la ligadura deberán ser tocadas en una forma continua, sin cortes ni silencios entre ellas.

Una **Ligadura de Prolongación** une a dos notas iguales. En algunos casos no existen notas entre ambas, y en otras sí existen notas intermedias. Indica que la primera nota prolongará su tiempo hasta la segunda nota. La segunda nota no es tocada.

A **Slur (Legato)** connects a note with another note. Between the initial and the final note there may be other notes or none. The Slur Indicates that the notes that it covers should be played in a continuous and smooth manner, without cuts or silences between them.

A **Tie** connects two equal notes. Between the two connected notes there may be other notes or none. The Tie indicates that the first note will extend its time to the second note. The second note is not played.

Ligaduras de Expresión /  
Slurs



Ligaduras de Prolongación /  
Ties



*Ligaduras / Ties and Slurs*

Ligaduras de Expresión o de Articulación (ejemplos) / Slurs (examples)  
*Legato / Legato*

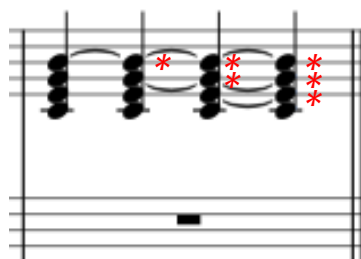


Ligaduras de Prolongación (ejemplos) / Ties (examples)



\* *Notas que no son tocadas /*

\* *Notes that are not played*



### Arpeggios / Arpeggios

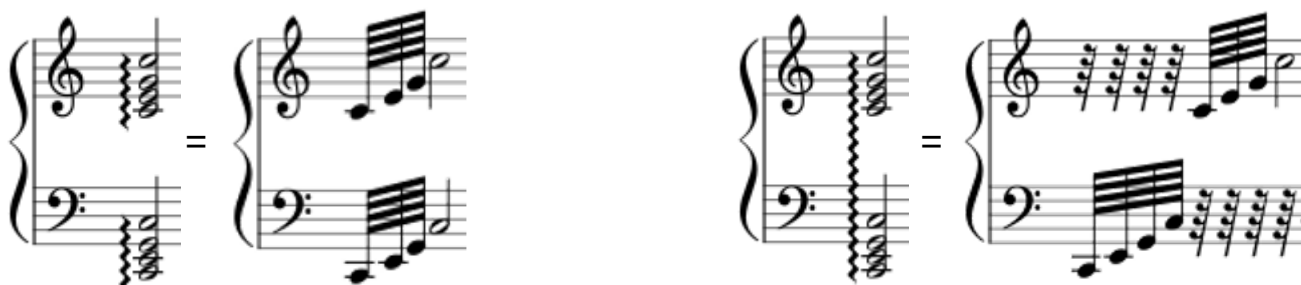
**Un arpeggio** modifica la forma de ejecución de un acorde. En vez de tocar todas las notas del acorde simultáneamente, se tocan secuencialmente en una forma muy rápida.

**An arpeggio** modifies the form of execution of a chord. Instead of playing all the notes of the chord simultaneously, they are played sequentially in a very fast way.

Símbolo Symbol	Ejemplo Example	Símbolo Symbol	Ejemplo Example	Símbolo Symbol	Ejemplo Example
Símbolo más usado Se ejecuta en forma ascendente		Arpeggio Ascendente		Arpeggio Descendente	
Most used symbol It is executed in ascending order		Ascending Arpeggio		Descending Arpeggio	

**Nota:** Cuando un arpeggio abarca los dos pentagramas, su ejecución dependerá de si está indicado con signos independientes para cada pentagrama, o con un signo continuo que abarque a ambos pentagramas.

**Note:** When an arpeggio involves the two staves, its execution will depend on whether it is indicated with independent symbols for each staff, or with a continuous symbol covering both staves.



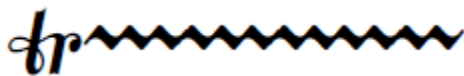




*Trino /*



*Trill*



Ejecución alternada, rápida y repetida de dos notas adyacentes, generalmente separadas por un semitono o un tono.

Normalmente termina en la nota de referencia, precedida por la inmediata inferior /

A fast, repeated alternating play of two adjacent notes, usually a semitone or a tone apart. Usually it ends in the reference note, preceded by the immediate lower one



*Mordente /*

*Mordente*

La nota es tocada con una única alternancia rápida con la nota inmediata superior que forme parte de la tonalidad, o con la nota inmediata superior alterada si existe una alteración vigente /

The note is played with a single fast alternation with the immediate higher note that is part of the key, or with the immediately higher note altered if there is an active alteration.



*Mordente*

*Invertido /*

*Inverted*

*Mordente*

La nota es tocada con una única alternancia rápida con la nota inmediata inferior que forme parte de la tonalidad, o con la nota inmediata inferior alterada si existe una alteración vigente /

The note is played with a single fast alternation with the immediate lower note that is part of the key, or with the immediately lower note altered if there is an active alteration.



*Gruppetto /  
Gruppetto (Turn)*

Combina un *Mordente* con un *Mordente Invertido* en ese orden. /  
Combines a *Mordente* with an *Inverted Mordente* in that order.



*Gruppetto  
Invertido /*



*Inverted  
Gruppetto  
(Inverted Turn)*

Combina un *Mordente Invertido* con un *Mordente* en ese orden. /  
Combines an *Inverted Mordente* with a *Mordente* in that order.



Los signos anteriores pueden ser complementados o modificados por indicaciones sobre qué notas específicas hay que tocar además de la nota base. /

The above signs can be supplemented or modified by prompts on what specific notes to play in addition to the base note.

23212



También se puede indicar la digitación /  
Fingering can also be indicated



*Glissando*  
(Descendente) /  
*Glissando*  
(Descending)

Se toca un continuo ininterrumpido entre dos notas en dirección descendente.

An uninterrupted continuum is played between two notes in a descending direction.



*Glissando*  
(Ascendente) /  
*Glissando*  
(Ascending)

Se toca un continuo ininterrumpido entre dos notas en dirección ascendente.

An uninterrupted continuum is played between two notes in an ascending direction.



*Tremolo*

Sucesión rápida de notas iguales o diferentes, de la misma duración. El número de barras indica la velocidad de la repetición.



*Tremolo*

Rapid succession of equal or different notes, of the same duration. The number of beams indicates the speed of the repetition.

*Ejemplos de Trémolos / Examples of Tremolos*

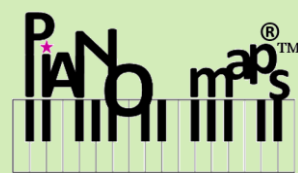


Los trémolos de dos notas se ejecutan tocando alternativamente la primera y la segunda notas, a la velocidad indicada.

Two-note tremolos are performed by alternately playing the first and second notes at the indicated speed.

# Mapa 5.3ai / Algunos elementos de notación

## Map 5.3ai / Some elements of notation



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### Grupos de Corcheas, Semicorcheas, Fusas y Semifusas / Groups of 8<sup>th</sup>, 16<sup>th</sup>, 32<sup>th</sup> and 64<sup>th</sup> Notes

Corchea  
8th Note

Semicorchea  
16th Note

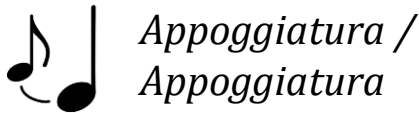
Fusa  
32th Note

Semifusa  
64th Note

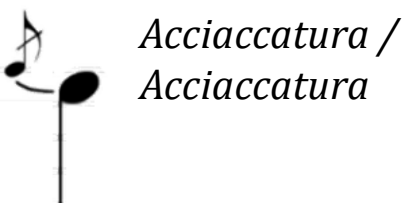


### Combinaciones / Combinations

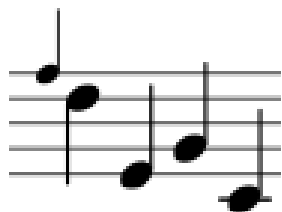




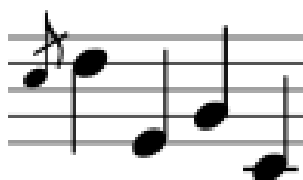
**Secuencia de dos notas** formada por una nota de apoyo y una principal. La de apoyo se ejecuta en un tiempo corto y con mayor énfasis que la nota principal. La nota de apoyo se ejecuta restando su tiempo del tiempo de la principal, de forma que la suma de ambos tiempos sea igual al que tendría la principal si estuviera sola. /  
**A two-note sequence** consisting of a grace note and a principal note. The grace note is played in a short time and with more emphasis than the principal note. The grace note is executed by subtracting its time from the time of the principal one, so that the sum of both times is equal to the one that the principal note would have if it were alone.



**Secuencia de dos notas** formada por una nota de apoyo y una principal. La de apoyo se ejecuta en un tiempo muy corto dejando el énfasis en la nota principal. /  
**A two-note sequence** consisting of a grace note and a principal note. The grace note is played in a very short time leaving the emphasis on the principal note.



Ejemplos / Examples





*Dosillo /  
Duplet*

**Conjunto** de dos notas que se tocan en el tiempo de tres. /

**Set of two** notes that are played in the time of three.



*Tresillo /  
Triplet*

**Conjunto** de tres notas que se tocan en el tiempo de dos. /

**Set of three** notes that are played in the time of two.



*Cuadrillo /  
Quadruplet*

**Conjunto** de cuatro notas que se tocan en el tiempo de tres. /

**Set of four** notes that are played in the time of three.



*Cinquillo /  
Quintuplet*

**Conjunto** de cinco notas que se tocan en el tiempo de cuatro. /

**Set of five** notes that are played in the time of four.



*Seisillo /  
Sextuplet*

**Conjunto** de seis notas que se tocan en el tiempo de cuatro. /

**Set of six** notes that are played in the time of four.



*Septillo /  
Septuplet*

**Conjunto** de siete notas que se tocan en el tiempo de cuatro. /

**Set of seven** notes that are played in the time of four.

**Cuando** se quiere indicar una relación diferente a las vistas en la página anterior, se utiliza una indicación de “razón” en el número que se ubica sobre o bajo las notas. /

**When** it is required to indicate a different relationship to the showed on the previous page, an indication of “ratio” is used in the number that is located above or below the notes.

Ejemplos / Examples



4:6

*Cuadrillo /  
Quadruplet*

**Conjunto** de cuatro notas que se tocan en el tiempo de seis. /  
**Set of four** notes that are played in the time of six.



*Cinquillo /  
Quintuplet*

**Conjunto** de cinco notas que se tocan en el tiempo de seis. /  
**Set of five** notes that are played in the time of six.



*Seisillo /  
Sextuplet*

**Conjunto** de seis notas que se tocan en el tiempo de cinco. /  
**Set of six** notes that are played in the time of five.



*Septillo /  
Septuplet*

**Conjunto** de siete notas que se tocan en el tiempo de seis. /  
**Set of seven** notes that are played in the time of six.



*Septillo /  
Septuplet*

**Conjunto** de siete notas que se tocan en el tiempo de ocho. /  
**Set of seven** notes that are played in the time of eight.



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11 ←



20 ←



28 ←



**En la partitura** se incluye un *número de compás* en la parte superior izquierda del pentagrama.

Este número no se incluye en el renglón inicial. Se escribe a partir del segundo renglón, y solamente en el primer compás de cada renglón.

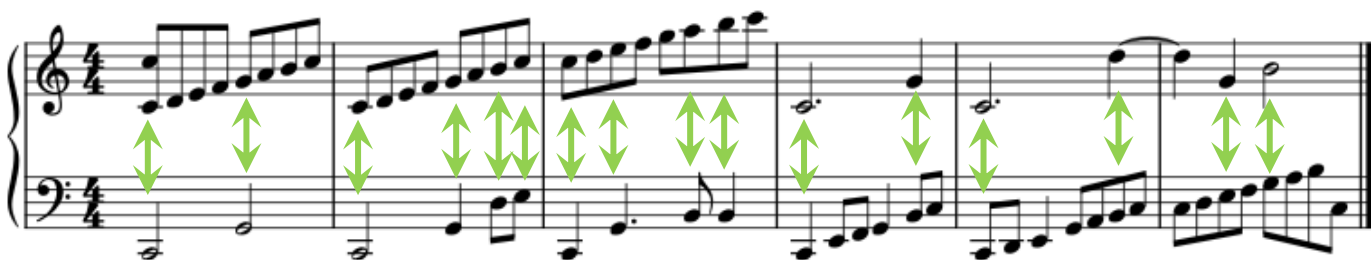
**In the score,** a *measure number* or *bar number* is included at the top left of the staff.

This number is not included in the initial row. It is written from the second row on, and only in the first measure or bar of each row.

**Al leer la partitura**, es importante analizar qué notas deben tocarse simultáneamente y cuáles no. Esto depende de la estructura de cada compás.

Aquí se presentan algunos ejemplos.

**When reading the score**, it is important to analyze which notes should be played simultaneously and which should not. This depends on the structure of each measure. Here are some examples.



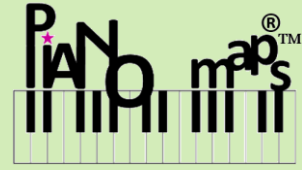
**Al escribir la partitura** se deberá buscar que la posición de las cabezas de las notas concuerde con la simultaneidad de su ejecución. Sin embargo, en caso de que la partitura tenga posiciones imprecisas en las notas, lo que prevalecerá es la estructura del compás.

**When writing the score**, it should be sought that the position of the heads of the notes corresponds with the simultaneousness of their execution. However, in case the score has inaccurate positions in the notes, it is the measure structure that will prevail.

↔ Simultáneas / Simultaneous

# Mapa 5.3ao / Tesituras de la voz en el piano

## Map 5.3ao / Vocal ranges on the piano



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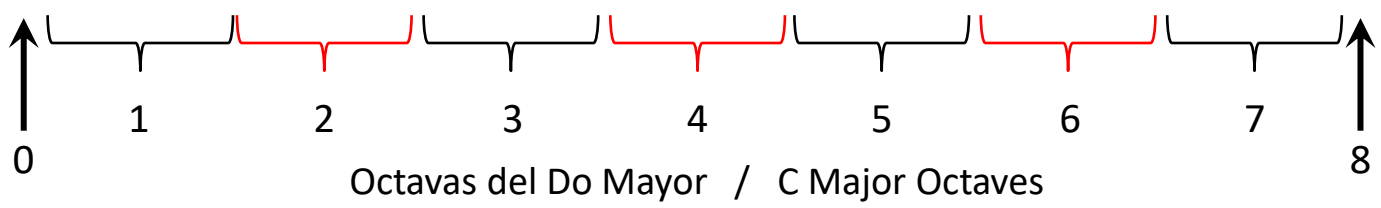
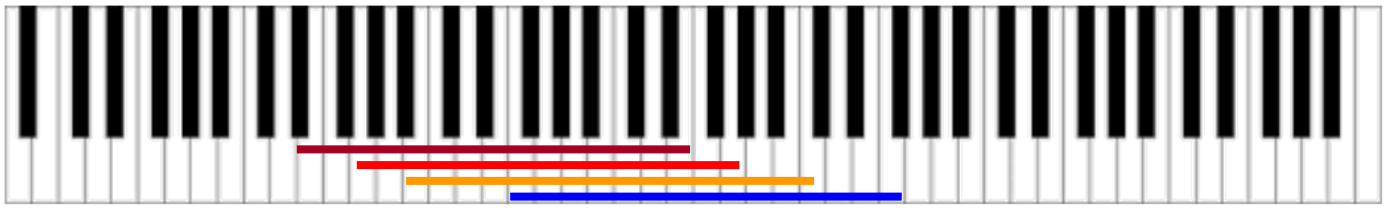
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**La voz** de cantantes clásicos tiene los rangos siguientes:

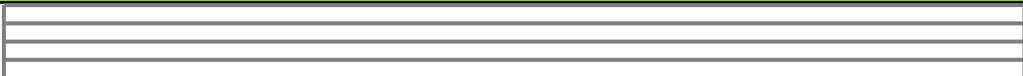
- Bajo Mi-2 — Mi-4
- Barítono Sol-2 — Sol-4
- Tenor Si-2 — Do-5
- Contralto Fa-3 — Fa-5
- Mezzo-Soprano La-3 — La-5
- Soprano Do-4 — Do-5

**The voice** of classical singers has the following ranges:

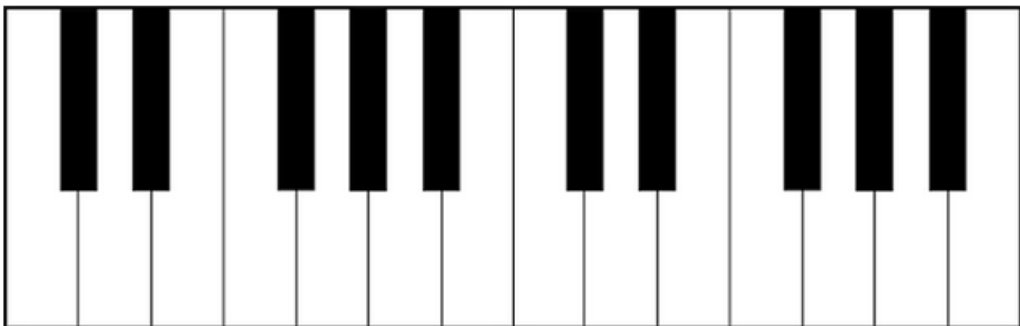
- Bass E2 — E4
- Baritone G2 — G4
- Tenor B2 — C5
- Contralto F3 — F5
- Mezzo-Soprano A3 — A5
- Soprano C4 — C6



## 5.4 Notación Alternativa de Acordes



## 5.4 Alternative Chord Notation



### *Notación Alterna / Alternative Notation*

**En el capítulo 1** se introdujo la Nomenclatura Alternativa en la que las notas son representadas por las letras A, B, C, D, E, F, G.

Estas letras, además de representar notas individuales, también pueden representar acordes.

Para representar acordes, las letras son complementadas con algunas indicaciones que determinarán en cada caso de qué acorde se trata.

Lo explicado para los acordes en esta sección es extensivo a arpeggios y a cualquier otra forma de ejecución de las notas.

**The Alternative Nomenclature**, in which the notes are represented by the letters A, B, C, D, E, F, G, was introduced in chapter 1.

These letters, in addition to representing individual notes, can also represent chords.

To represent chords, the letters are complemented with some indications that will determine in each case which chord it is.

What is explained for chords in this section is extensive to arpeggios and any other way of playing notes.

### Notación Alternativa / Alternative Notation

**Para comprender** algunas de las convenciones sobre la Notación Alternativa es útil visualizar que los acordes se extienden por terceras.

Partiendo de la nota raíz de una tonalidad, y desplazando el movimiento por terceras, se alcanza el número 13 antes de regresar al 1.

**Como se vio** en los mapas 2.2a y 2.2b, en el caso particular de la séptima, ésta se encuentra 3 semitonos por arriba de la quinta.

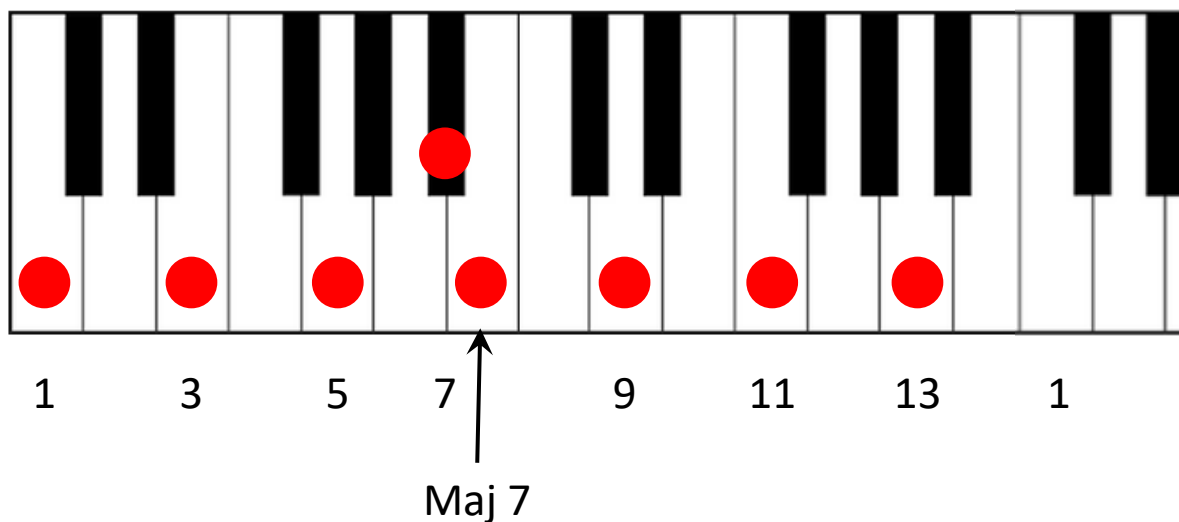
La nota correspondiente al séptimo grado de la escala se conoce como “Maj 7”, o “séptima mayor”.

**To understand** some of the conventions about Alternative Notation it is helpful to visualize that chords are extended by thirds.

Starting from the root note of a key, and moving by thirds, the number 13 is reached before returning to 1.

**As seen** in maps 2.2a and 2.2b, in the particular case of the seventh, it is placed 3 semitones above the fifth.

The note corresponding to the seventh degree of the scale is known as “Maj 7”, or “major seventh”.



**Cuando** en la Notación Alternativa aparece solamente una de las letras que representa a las notas, el acorde que está representado es el **acorde mayor** de la tonalidad correspondiente a la letra desplegada.

**When** only one of the letters representing the notes appears in the Alternate Notation, the chord that is represented is the **major chord** of the key corresponding to the displayed letter.

### *Ejemplos del Acorde de Do mayor / C Major Chord Examples*

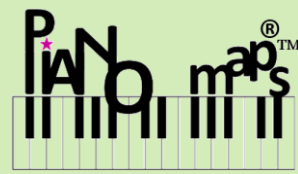


**La letra “C”** indica que el acorde deberá ser el de Do mayor. El ejecutante tendrá la libertad de ejecutarlo como lo decida sin limitarse al que esté escrito en la partitura.

**The letter “C”** indicates that the chord should be C major. The performer will be free to execute it as he or she decides without limiting himself or herself to what is written in the score.

# Mapa 5.4d / Notación Alternativa / Ejemplos

## Map 5.4d / Alternative Notation / Examples



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Estructura de la Notación Alternativa (ejemplo de escala de Do).  
Alternative Notation structure (C scale example).

Fundamental / Root Position	Alteración / Alteration	Modo / Mode	sus2 / sus4		Maj 7	7 m	Extendidos / Extended						Con Bajo en / With Bass in	Ejemplos / Examples
1	1	3	2/4	5	7	7	9	9	11	11	13	13	/	
C														C
C	#													C #
C	b													C b
C		m												Cm ; C # m ; C b m
C			sus2											Csus2 ; C # sus2 ; C b sus2
C			sus4											Csus4 ; C # sus4 ; C b sus4
C				dim ; °										Cdim ; C ° ; C # dim ; C b dim
C				semidim ; ∅										C ∅ ; C # ∅
C				aug ; +										Caug ; C+ ; C # aug ; C b +
C						7								C7 ; Cm7 ; C # 7 ; C b m7
C						Maj 7 ; Δ								CMaj7 ; CΔ ; CmMaj7 ; C b Maj7 ; C # mMaj7
C						-5 ; b5	7							C7 5dim ; C7 b5
C												9		C9 ; C # 9 ; C b 9 ; C b m9
C						Maj						9 ; Δ 9		CMaj9 ; C # Maj9 ; C b mMaj9 ; CΔ 9
C	#					7	#					9		C # 7 # 9
C	b					7	#					9		C b 7 # 9
C	#					7	b					9		C # 7 b 9
C	b					7	b					9		C b 7 b 9
C	#				Maj		#					9		C # Maj # 9
C	b				Maj		b					9		C b Maj # 9
C	#				Maj		#					9		C # Maj b 9
C	b				Maj		b					9		C b Maj b 9
C												11		C11 ; C # 11 ; C b 11 ; C # m11
C					Maj							11		CMaj11 ; C # Maj11 ; C b mMaj11
C	#					7	#					9	11	C # 7 # 9 (11) ; C # 7 b 9 (11)
C	b					7	b					9	11	C b 7 b 9 (11) ; C b 7 # 9 (11)
C	#				Maj		#					9	11	C # Maj # 9 (11) ; C # Maj b 9 (11)
C	b				Maj		b					9	11	C b Maj b 9 (11) ; C b Maj # 9 (11)

Opcional / Optional

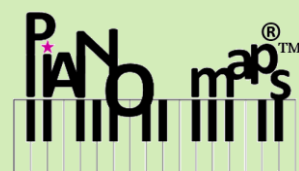
Implícita / Implicit

No aplica / Does not apply



# Mapa 5.4e / Notación Alternativa / Ejemplos

## Map 5.4e / Alternative Notation / Examples



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Estructura de la Notación Alternativa (ejemplo de escala de Do).  
Alternative Notation structure (C scale example).

Fundamental / Root Position	Alteración / Alteration	Modo / Mode	Sus2 / Sus4		Maj 7	7 m	Extendidos / Extended					Con Bajo en / With Bass in	Ejemplos ; Examples	
							9	9	11	11	13			13
1	1	3	2/4	5	7	7	9	9	11	11	13	13	/	
C	#	m					#	9		11				C#m#9(11) ; C#m 9(11)
C	b	m					b	9		11				Cb m#9(11) ; Cb m 9(11)
C	#	m			Maj		#	9		11				C#m Maj#9(11) ; C#m Maj 9(11)
C	b	m			Maj		b	9		11				Cb m Maj 9(11) ; Cb m Maj 9(11)
C	#					7	#	9	#	11				C#7 9#11 ; C#7 9#11
C	b					7	b	9	b	11				Cb7 9b11 ; Cb7 9b11
C	#				Maj		#	9	#	11				C#Maj#9#11 ; C#Maj 9#11
C	b				Maj		b	9	b	11				CbMaj#9#11 ; CbMaj 9#11
C	#	m					#	9	#	11				C#m 9#11 ; C#m 9#11
C	b	m					b	9	b	11				Cb m 9#11 ; Cb m 9#11
C	#	m			Maj		#	9	#	11				C#m Maj#9#11 ; C#m Maj 9#11
C	b	m			Maj		b	9	b	11				Cb m Maj#9#11 ; Cb m Maj 9#11
C												13		C13 ; C#13 ; Cb13 ; C#m13
C					Maj								13	CMaj13 ; C#Maj13 ; Cb m Maj13
C	#					7						#	13	C#7#13 ; C#7b13
C	b					7						b	13	Cb7#13 ; Cb7b13
C	#				Maj							#	13	C#Maj#13 ; C#Majb13
C	b				Maj							b	13	CbMaj#13 ; CbMajb13
C	#	m										#	13	C#m#13 ; C#m b13
C	b	m										b	13	Cb m#13 ; Cb m b13
C	#	m			Maj							#	13	C#m Maj#13 ; C#m Majb13
C	b	m			Maj							b	13	Cb m Maj#13 ; Cb m Majb13
C	#					7	#	9					13	C#7#9(13) ; Cb7 b9(13)
C	b				Maj		b	9					13	CbMaj#9(13) ; C#Majb9(13)
C	#	m					#	9					13	C#m#9(13) ; Cb m b9(13)
C	b	m			Maj		b	9					13	Cb m Maj#9(13) ; C#m Majb9(13)
C													/	C/F ; C/G ; C#/F#

□ Opcional / Optional

■ Implícita / Implicit

■ No aplica / Does not apply

**Los ejemplos** se presentan en alguna tonalidad, pero son representativos de todas las tonalidades.

**Examples** are presented in some key, but are representative of all keys.

<b>C</b>	Do mayor / C major
<b>Dm</b>	Re menor / D minor
<b>D7</b>	Re con séptima / D with seventh
<b>Bm6</b>	Si menor con sexta / B minor with sixth
<b>Am7</b>	La menor con séptima / A minor with seventh
<b>Gmaj7</b>	Sol con séptima mayor / G with major seventh
<b>B<math>\flat</math>7</b>	Si bemol con séptima / B flat with seventh
<b>Gm7 -5</b>	Sol menor con séptima y quinta disminuida / G minor with seventh and diminished fifth
<b>Bm7<math>\flat</math>5</b>	Si menor con séptima y quinta bemol / B minor with seventh and flat fifth
<b>Cdim</b>	Do disminuido / C diminished
<b>D<math>\sharp</math>dim</b>	Re sostenido disminuido / D sharp diminished
<b>G<math>\flat</math>9</b>	Sol bemol con novena / G flat with ninth

<b>F# m7</b>	Fa sostenido menor con séptima / F minor sharp with seventh
<b>D7#5</b>	Re con séptima y quinta aumentada / D with seventh and augmented fifth
<b>E7b9</b>	Mi con séptima y novena bemol / E with seventh and flat ninth
<b>Cadd9</b>	Do mayor con novena / C major with ninth
<b>Dsus</b>	Re suspendido / D suspended
<b>Bbsus2</b>	Si bemol suspendido 2 / B flat suspended 2
<b>C7sus</b>	Do mayor suspendido con séptima / C major suspended with seventh
<b>G/D</b>	Sol mayor con bajo en Re / G major with bass in D
<b>Cm/G</b>	Do menor con bajo en Sol / C minor with bass in G
<b>B7/D#</b>	Si séptima con bajo en Re sostenido / B seventh with bass in D sharp
<b>Gdim/Bb</b>	Sol disminuido con bajo en Si bemol / G diminished with bass in B flat
<b>F# m(maj7)</b>	Fa sostenido menor con septima mayor / F sharp minor with major seventh

<b>B7sus</b>	Si séptima suspendida / B seventh suspended
<b>Gdim/B<math>\flat</math></b>	Sol disminuido con bajo en Si bemol / G diminished with bass in B flat
<b>N.C.</b> <b>NC</b>	Sin acorde: se debe tocar lo indicado en la partitura sin inferir ningún otro acorde / No chord: it should be played what is indicated in the score without inferring any other chord

## ***2. Ejemplos Ilustrativos***

## ***2. Illustrative Examples***

**El Capítulo 7** contiene ejemplos que ilustran diferentes tópicos de la teoría descrita en los capítulos previos.

Cada ejemplo tiene un apuntador en forma de flecha azul que abre la partitura en la plataforma de MuseScore™ (ver página 8 del presente libro).

Una vez abierta, la partitura puede ser ejecutada y enriquecida usando los controles existentes en dicha plataforma.

**Chapter 7** contains examples that illustrate different topics of the theory described in the previous chapters.

Each example has a blue arrow-shaped pointer that opens the score on the MuseScore™ platform (see page 8 of this book).

Once opened, the score can be executed and enriched using the existing controls on said platform.

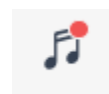
Apuntador / Pointer



Control de reproducción y ciclo /  
Play and loop control



Mostrar teclado / Show keyboard



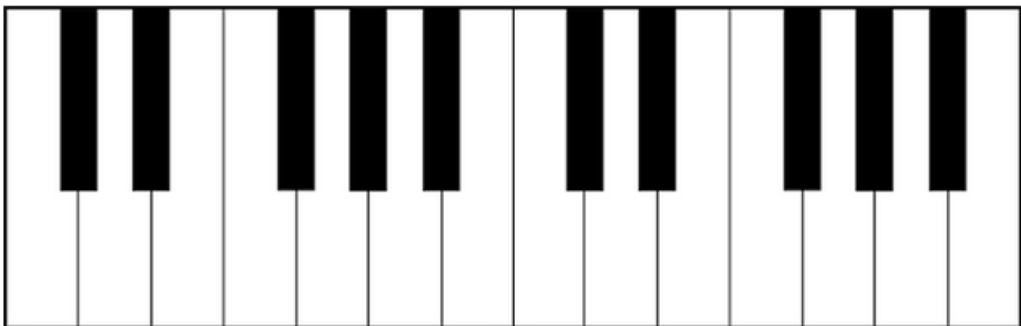
Activar columnas descendentes sobre teclado /  
Activate descending columns on keyboard



**7.1 / Ejemplos de Lectura**



**7.1 / Reading Examples**



**Los Ejemplos de Lectura** están orientados a facilitar la identificación rápida, casi automática, de las frases que integran la música.

Además de las notas individuales, presentan los patrones típicos que se encuentran en muchas obras: terceras, cuartas, quintas, tríadas, sextas, séptimas, octavas, novenas, oncenas, Etc.

**The Reading Examples** are focused on facilitating the rapid, almost automatic, identification of the phrases that make up the music.

In addition to the individual notes, they present the typical patterns found in many compositions: thirds, fourths, fifths, triads, sixths, sevenths, octaves, ninths, elevenths, Etc.

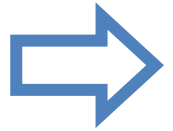
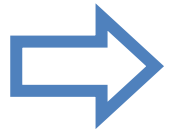
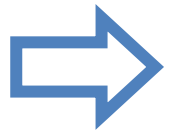
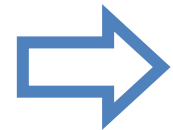


# Ejemplos de Lectura

## Reading Examples

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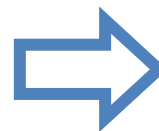
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Musical notation for the first example. It consists of two staves in 4/4 time. The treble staff has a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass staff has a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. The first two measures are in the treble staff, and the last two are in the bass staff.Musical notation for the second example. It consists of two staves in 4/4 time. The treble staff has a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass staff has a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. The first two measures are in the treble staff, and the last two are in the bass staff.Musical notation for the third example. It consists of two staves in 4/4 time. The treble staff has a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass staff has a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. The first two measures are in the treble staff, and the last two are in the bass staff.Musical notation for the fourth example. It consists of two staves in 4/4 time. The treble staff has a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass staff has a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. The first two measures are in the treble staff, and the last two are in the bass staff.

# Ejemplos de Lectura

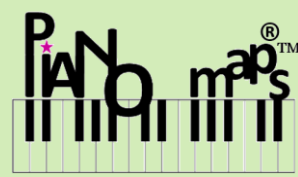
## Reading Examples

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A musical score in 4/4 time, first system. The treble clef staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef staff contains a whole rest in the first measure, followed by a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.A musical score in 4/4 time, second system. The treble clef staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef staff contains a whole rest in each of the six measures.A musical score in 4/4 time, third system. The treble clef staff contains a whole rest in each of the six measures. The bass clef staff contains a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.A musical score in 4/4 time, fourth system. The treble clef staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef staff contains a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.

# Ejemplos de Lectura

## Reading Examples

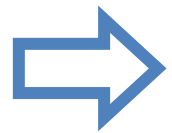


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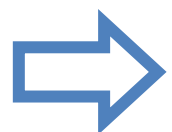
A musical notation system in 4/4 time. The treble clef staff contains a sequence of notes: quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes A5, B5, C6, D6, quarter notes E6, F6, G6, A6. The bass clef staff contains whole rests for all four measures.

7

A musical notation system in 4/4 time. The treble clef staff contains whole rests for all four measures. The bass clef staff contains a sequence of notes: quarter notes G2, A2, B2, C3, quarter notes D3, E3, F3, G3, quarter notes A3, B3, C4, D4, quarter notes E4, F4, G4, A4.

A musical notation system in 4/4 time. The treble clef staff contains a sequence of notes: quarter notes C4, D4, E4, F4, quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes A5, B5, C6, D6, quarter notes E6, F6, G6, A6. The bass clef staff contains whole rests for all four measures.

9

A musical notation system in 4/4 time. The treble clef staff contains whole rests for all four measures. The bass clef staff contains a sequence of notes: quarter notes C2, D2, E2, F2, quarter notes G2, A2, B2, C3, quarter notes D3, E3, F3, G3, quarter notes A3, B3, C4, D4, quarter notes E4, F4, G4, A4.



# Ejemplos de Lectura

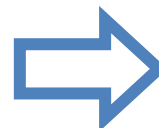
## Reading Examples

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Musical notation for the first system, measures 1-4. The piece is in 4/4 time. The right hand plays a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The left hand plays a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. The system ends with a repeat sign.



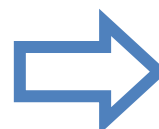
Musical notation for the second system, measures 5-8. The right hand continues the melody: D5, E5, F5, G5, A5, B5, C6, D6. The left hand continues the bass line: D3, E3, F3, G3, A3, B3, C4, D4. The system ends with a repeat sign.



Musical notation for the third system, measures 9-12. The right hand continues the melody: D6, E6, F6, G6, A6, B6, C7, D7. The left hand continues the bass line: D4, E4, F4, G4, A4, B4, C5, D5. The system ends with a repeat sign.

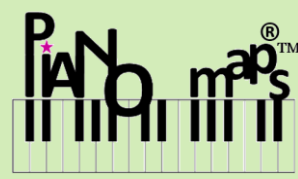


Musical notation for the fourth system, measures 13-16. The right hand continues the melody: D7, E7, F7, G7, A7, B7, C8, D8. The left hand continues the bass line: D5, E5, F5, G5, A5, B5, C6, D6. The system ends with a repeat sign.



# Ejemplos de Lectura

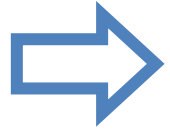
## Reading Examples



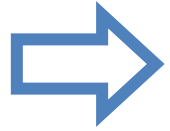
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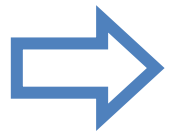
A musical score in 4/4 time, consisting of two staves. The treble staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest. The bass staff contains a whole note C3, followed by a whole rest, then a whole note G2, followed by a whole rest. The piece ends with a double bar line and repeat dots.



A musical score in 4/4 time, consisting of two staves. The treble staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest. The bass staff contains a whole note C3, followed by a whole rest, then a whole note G2, followed by a whole rest. The piece ends with a double bar line and repeat dots.

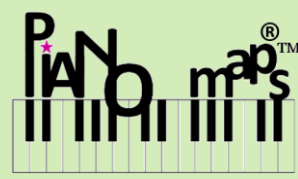


A musical score in 4/4 time, consisting of two staves. The treble staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest. The bass staff contains a whole note C3, followed by a whole rest, then a whole note G2, followed by a whole rest. The piece ends with a double bar line and repeat dots.



# Ejemplos de Lectura

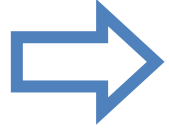
## Reading Examples



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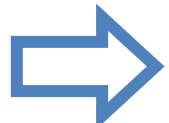
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A musical score system in 4/4 time. The treble clef staff contains a sequence of chords and notes: a triad of C4, E4, G4, followed by a quarter note C4, a quarter note E4, and a quarter note G4. The bass clef staff contains a sequence of chords and notes: a triad of C4, E4, G4, followed by a quarter note C4, a quarter note E4, and a quarter note G4. The system ends with a double bar line and repeat dots.



A musical score system in 4/4 time. The treble clef staff contains a sequence of chords and notes: a triad of C4, E4, G4, followed by a quarter note C4, a quarter note E4, and a quarter note G4. The bass clef staff contains a sequence of chords and notes: a triad of C4, E4, G4, followed by a quarter note C4, a quarter note E4, and a quarter note G4. The system ends with a double bar line and repeat dots.

8

A musical score system in 4/4 time. The treble clef staff contains a sequence of chords and notes: a triad of C4, E4, G4, followed by a quarter note C4, a quarter note E4, and a quarter note G4. The bass clef staff contains a sequence of chords and notes: a triad of C4, E4, G4, followed by a quarter note C4, a quarter note E4, and a quarter note G4. The system ends with a double bar line and repeat dots.

# Ejemplos de Lectura

## Reading Examples

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Musical notation for measures 1-7. The piece is in 4/4 time. The right hand plays chords and moving lines, while the left hand plays a steady bass line of eighth notes.



Musical notation for measures 8-14. The right hand is mostly silent, while the left hand continues with a moving bass line. A blue arrow points to the right at the end of the system.



Musical notation for measures 15-21. The right hand plays a moving line of eighth notes, while the left hand continues with a steady bass line. A blue arrow points to the right at the end of the system.

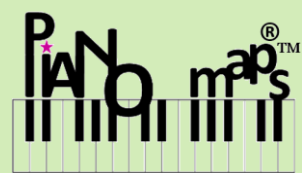


Musical notation for measures 22-28. The right hand is mostly silent, while the left hand continues with a moving bass line. A blue arrow points to the right at the end of the system.



# Ejemplos de Lectura

## Reading Examples



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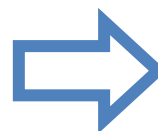
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A musical notation system in 4/4 time. The treble clef staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff contains whole rests for all eight measures.

9

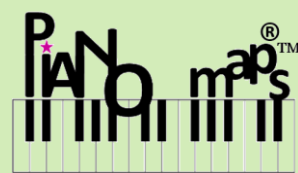
A musical notation system in 4/4 time. The treble clef staff contains whole rests for all eight measures. The bass clef staff contains a sequence of eighth notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

A musical notation system in 4/4 time. The treble clef staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff contains whole rests for the first four measures, followed by a sequence of eighth notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.



# Ejemplos de Lectura

## Reading Examples



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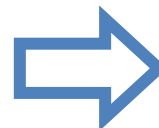
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Musical notation for measures 1-6. The piece is in 4/4 time. Measures 1-2: Treble clef has quarter notes C4, D4, E4, F4; Bass clef has quarter notes C3, D3, E3, F3. Measures 3-4: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measures 5-6: Treble clef has whole rests; Bass clef has quarter notes D3, E3, F3, G3.

Musical notation for measures 7-12. Measure 7: Treble clef has whole rests; Bass clef has quarter notes A2, B2, C3, D3. Measure 8: Treble clef has whole rests; Bass clef has quarter notes E3, F3, G3, A3. Measure 9: Treble clef has quarter notes B3, C4, D4, E4; Bass clef has quarter notes B2, C3, D3, E3. Measure 10: Treble clef has quarter notes F4, G4, A4, B4; Bass clef has quarter notes F3, G3, A3, B3. Measure 11: Treble clef has quarter notes C5, B4, A4, G4; Bass clef has quarter notes C4, D4, E4, F4. Measure 12: Treble clef has quarter notes F4, E4, D4, C4; Bass clef has quarter notes D4, E4, F4, G4.

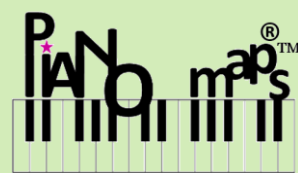
Musical notation for measures 13-18. Measure 13: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measure 14: Treble clef has quarter notes D5, C5, B4, A4; Bass clef has quarter notes D3, E3, F3, G3. Measure 15: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measure 16: Treble clef has quarter notes D5, C5, B4, A4; Bass clef has quarter notes D3, E3, F3, G3. Measure 17: Treble clef has whole rests; Bass clef has quarter notes A2, B2, C3, D3. Measure 18: Treble clef has whole rests; Bass clef has quarter notes E3, F3, G3, A3.

Musical notation for measures 19-24. Measure 19: Treble clef has whole rests; Bass clef has quarter notes B2, C3, D3, E3. Measure 20: Treble clef has whole rests; Bass clef has quarter notes F3, G3, A3, B3. Measure 21: Treble clef has quarter notes C4, D4, E4, F4; Bass clef has quarter notes C3, D3, E3, F3. Measure 22: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3. Measure 23: Treble clef has quarter notes D5, C5, B4, A4; Bass clef has quarter notes D3, E3, F3, G3. Measure 24: Treble clef has quarter notes G4, A4, B4, C5; Bass clef has quarter notes G2, A2, B2, C3.



# Ejemplos de Lectura

## Reading Examples



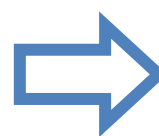
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First system of musical notation, measures 1-8. The treble clef staff contains a melody of eighth and quarter notes, while the bass clef staff is mostly empty with a few notes.

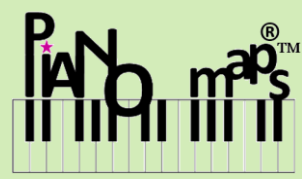
Second system of musical notation, measures 9-16. The treble clef staff is mostly empty with a few notes, while the bass clef staff contains a melody of eighth and quarter notes.

Third system of musical notation, measures 17-24. Both the treble and bass clef staves contain a melody of eighth and quarter notes.



# Ejemplos de Lectura

## Reading Examples

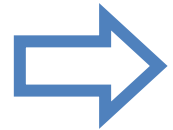


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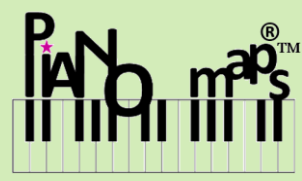
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# Ejemplos de Lectura

## Reading Examples

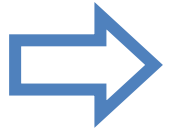


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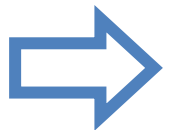
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Example 1: A musical score in 4/4 time. The right hand (treble clef) plays a melody starting on C4, moving up stepwise to G4, then down stepwise to C4. The left hand (bass clef) plays a bass line starting on C3, moving up stepwise to G3, then down stepwise to C3. The piece ends with a double bar line.

Example 2: A musical score in 4/4 time, starting at measure 7. The right hand (treble clef) plays a melody starting on C4, moving up stepwise to G4, then down stepwise to C4. The left hand (bass clef) plays a bass line starting on C3, moving up stepwise to G3, then down stepwise to C3. The piece ends with a double bar line.

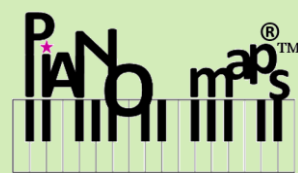


Example 3: A musical score in 4/4 time. The right hand (treble clef) plays a melody starting on C4, moving up stepwise to G4, then down stepwise to C4. The left hand (bass clef) plays a bass line consisting of chords: C3-E3-G3, C3-E3-G3, C3-E3-G3, C3-E3-G3, C3-E3-G3, C3-E3-G3. The piece ends with a double bar line.



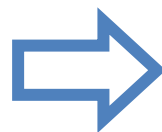
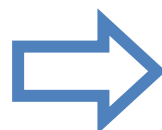
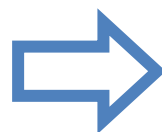
# Ejemplos de Lectura

## Reading Examples



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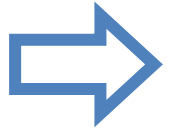




# Ejemplos de Lectura

## Reading Examples

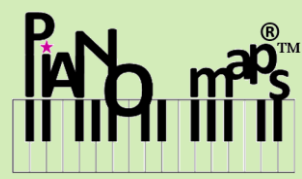
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The first system of musical notation is in 4/4 time. The treble clef staff contains a sequence of notes: quarter notes G4, A4, B4, C5, quarter notes B4, A4, G4, F4, quarter notes E4, D4, C4, B3, quarter notes A3, G3, F3, E3, quarter notes D3, C3, B2, A2, quarter notes G2, F2, E2, D2. The bass clef staff contains whole rests for all eight measures.The second system of musical notation is in 4/4 time. The treble clef staff contains whole rests for all eight measures. The bass clef staff contains a sequence of notes: quarter notes G2, F2, E2, D2, quarter notes C2, B1, A1, G1, quarter notes F1, E1, D1, C1, quarter notes B0, A0, G0, F0, quarter notes E0, D0, C0, B0, quarter notes A0, G0, F0, E0, quarter notes D0, C0, B0, A0, quarter notes G0, F0, E0, D0.



# Ejemplos de Lectura

## Reading Examples



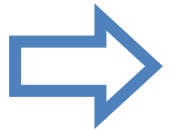
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Musical notation for measures 1-7. The piece is in 4/4 time. The right hand (treble clef) plays a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The piece ends with a double bar line and repeat dots.

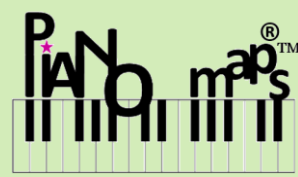
Musical notation for measures 8-14. The right hand (treble clef) plays a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The left hand (bass clef) plays a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece ends with a double bar line and repeat dots.

Musical notation for measures 15-21. The right hand (treble clef) plays a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The piece ends with a double bar line and repeat dots.



# Ejemplos de Lectura

## Reading Examples

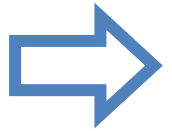


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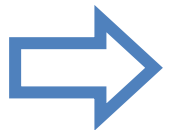
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A musical score system in 4/4 time. The treble clef staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef staff contains a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. The system ends with a double bar line.

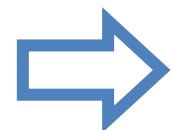
9

A musical score system in 4/4 time, starting at measure 9. The treble clef staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef staff contains a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. The system ends with a double bar line.

A musical score system in 4/4 time. The treble clef staff contains a sequence of chords: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef staff contains a sequence of chords: C3, D3, E3, F3, G3, A3, B3, C4. The system ends with a double bar line.

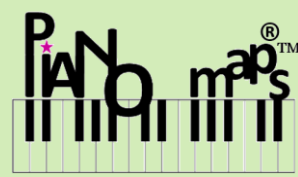


A musical score system in 4/4 time. The treble clef staff contains a sequence of chords: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef staff contains a sequence of chords: C3, D3, E3, F3, G3, A3, B3, C4. The system ends with a double bar line.



# Ejemplos de Lectura

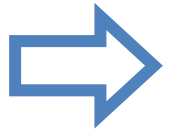
## Reading Examples



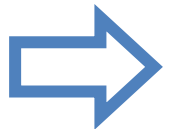
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System 1: Treble clef, 4/4 time. The right hand has rests in the first two measures, followed by a melodic line starting in the third measure. The left hand has chords in the first two measures, followed by a bass line starting in the third measure.



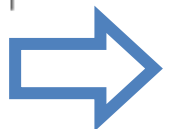
System 2: Treble clef, 4/4 time. The right hand has rests in the first four measures, then a melodic line. The left hand has a steady bass line of eighth notes throughout.



System 3: Treble clef, 4/4 time. The right hand has rests in all measures. The left hand has a bass line with chords and rests.

13

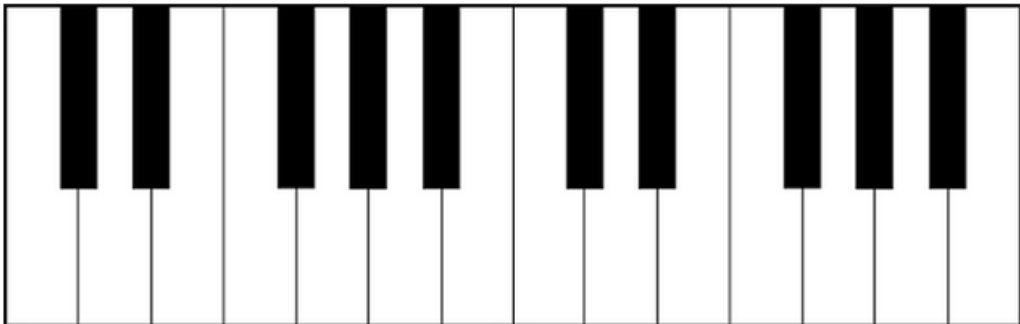
System 4: Treble clef, 4/4 time. The right hand has rests in the first three measures, then a melodic line. The left hand has a bass line with chords and rests.



**7.2 / Digitación**

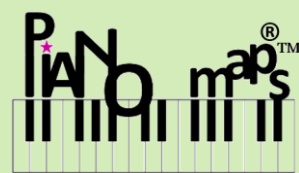


**7.2 / Fingering**



# Ejemplos de Digitación

## Fingering Examples

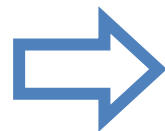


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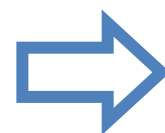
First example of fingering: Treble clef (measures 1-3) and Bass clef (measures 4-6). The treble part features a quarter note followed by eighth notes, while the bass part features a half note followed by eighth notes.

Second example of fingering: Treble clef (measures 7-9) and Bass clef (measures 10-12). The treble part features a quarter note followed by eighth notes, while the bass part features a half note followed by eighth notes.



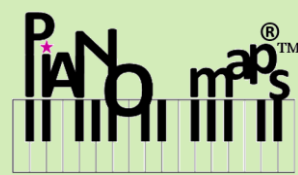
Third example of fingering: Treble clef (measures 13-15) and Bass clef (measures 16-18). The treble part features a quarter note followed by eighth notes, while the bass part features a half note followed by eighth notes.

Fourth example of fingering: Treble clef (measures 19-21) and Bass clef (measures 22-24). The treble part features a quarter note followed by eighth notes, while the bass part features a half note followed by eighth notes.



# Ejemplos de Digitación

## Fingering Examples



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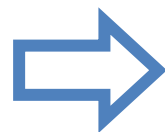
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A musical notation system in 4/4 time. The treble clef staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bass clef staff contains whole rests for the first three measures, followed by a whole note C4 in the fourth measure.

4

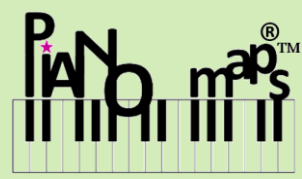
A musical notation system in 4/4 time. The treble clef staff contains whole rests for all four measures. The bass clef staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

7

A musical notation system in 4/4 time. Both the treble and bass clef staves contain a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

# Ejemplos de Digitación

## Fingering Examples



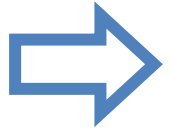
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Musical notation for the first system, measures 1-3. The treble clef staff contains a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef staff is empty.

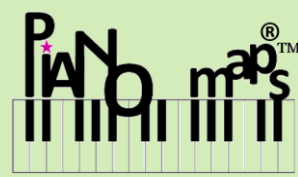
Musical notation for the second system, measures 4-6. The treble clef staff is empty. The bass clef staff contains a sequence of eighth notes: G3, A3, Bb3, C4, Bb3, A3, G3.

Musical notation for the third system, measures 7-9. The treble clef staff contains a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass clef staff contains a sequence of eighth notes: G3, A3, Bb3, C4, Bb3, A3, G3.



# Ejemplos de Digitación

## Fingering Examples

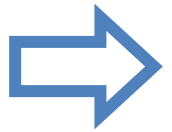


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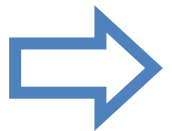
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First system of musical notation (measures 1-4). The bass clef part plays a continuous eighth-note pattern. The treble clef part has rests in measures 1 and 2, followed by eighth-note patterns in measures 3 and 4.

Second system of musical notation (measures 5-8). The treble clef part plays a continuous eighth-note pattern. The bass clef part has rests in measures 5 and 6, followed by eighth-note patterns in measures 7 and 8.



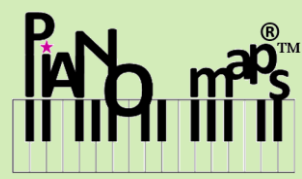
Third system of musical notation (measures 9-12). Both the treble and bass clef parts play continuous eighth-note patterns throughout all four measures.





# Ejemplos de Digitación

## Fingering Examples

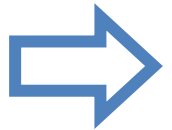


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# Ejemplos de Digitación

## Fingering Examples

V.240115.17

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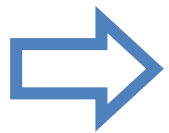
Measures 1-4 of a musical piece in 4/4 time. The right hand plays a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The left hand is silent.



Measures 5-8 of a musical piece in 4/4 time. The right hand is silent. The left hand plays an ascending eighth-note scale: G3, A3, B3, C4, D4, E4, F4, G4.

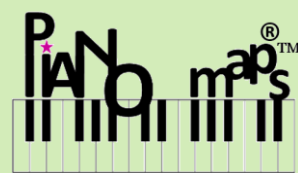


Measures 9-12 of a musical piece in 4/4 time. Both hands play the same eighth-note scale as in measures 1-4.



# Ejemplos de Digitación

## Fingering Examples



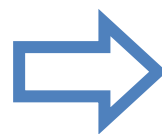
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First system of musical notation (measures 1-4). The treble clef staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bass clef staff contains whole rests.

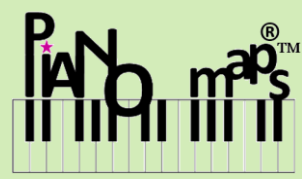
Second system of musical notation (measures 5-8). The treble clef staff contains whole rests. The bass clef staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Third system of musical notation (measures 9-12). Both the treble and bass clef staves contain a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.



# Ejemplos de Digitación

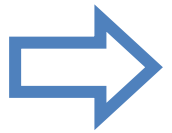
## Fingering Examples



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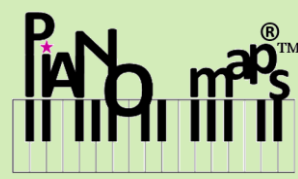
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# Ejemplos de Digitación

## Fingering Examples



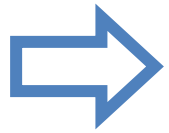
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First system of musical notation (measures 1-3). The treble clef staff contains a sequence of chords: a half note chord (C4, E4, G4), a quarter note chord (C4, E4, G4), a quarter note chord (C4, E4, G4), a quarter note chord (C4, E4, G4), a quarter note chord (C4, E4, G4), and a half note chord (C4, E4, G4). The bass clef staff contains a half note chord (C3, E3, G3) in the first measure, followed by rests in the second and third measures.

Second system of musical notation (measures 4-6). The treble clef staff contains a sequence of chords: a half note chord (C4, E4, G4), a quarter note chord (C4, E4, G4), a quarter note chord (C4, E4, G4), a quarter note chord (C4, E4, G4), a quarter note chord (C4, E4, G4), and a half note chord (C4, E4, G4). The bass clef staff contains a half note chord (C3, E3, G3) in the first measure, followed by rests in the second and third measures.

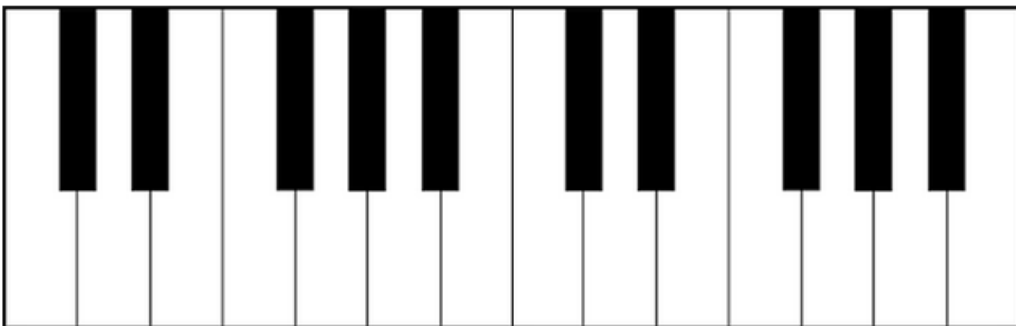
Third system of musical notation (measures 7-9). The treble clef staff contains a sequence of chords: a half note chord (C4, E4, G4), a quarter note chord (C4, E4, G4), a quarter note chord (C4, E4, G4), a quarter note chord (C4, E4, G4), a quarter note chord (C4, E4, G4), and a half note chord (C4, E4, G4). The bass clef staff contains a half note chord (C3, E3, G3) in the first measure, followed by rests in the second and third measures.



**7.3 / Ejemplos de Memoria**

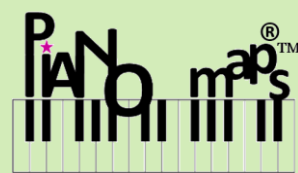


**7.3 / Memory Examples**



# Ejemplos de Memoria

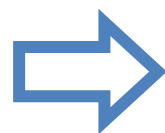
## Memory Examples



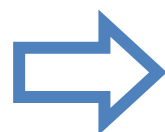
▼ V.240115.17

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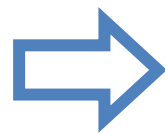
A musical score in 4/4 time. The treble clef staff contains four measures of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, and C4-E4-G4. The bass clef staff contains four measures of whole rests. A repeat sign is at the end of the fourth measure, followed by a final measure with a C4-E4-G4 chord in the treble and a whole rest in the bass.



A musical score in 4/4 time. The treble clef staff contains a melodic line: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff contains chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4.



A musical score in 4/4 time. The treble clef staff contains a melodic line: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef staff contains chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4.

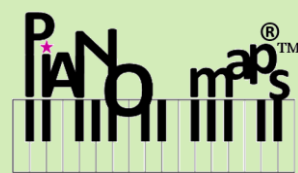






# Ejemplos de Memoria

## Memory Examples



▼ V.240115.17

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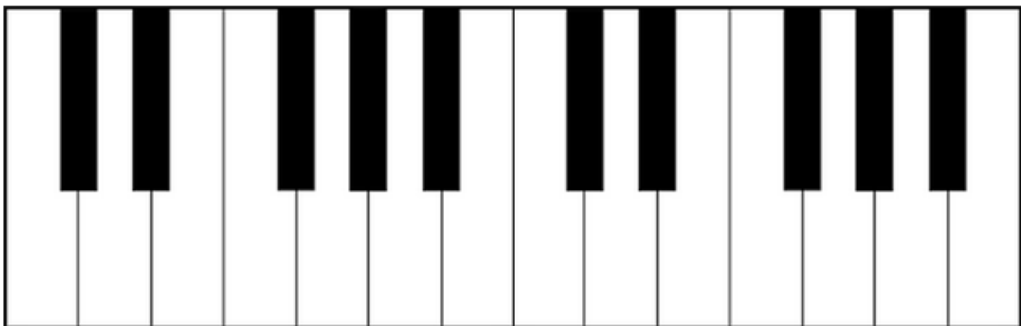
2

5

**7.4 / Progresiones de 4as y 5as**



**7.4 / 4ths and 5ths Progressions**



**A diferencia** de los Ejemplos de Lectura, los de Progresiones no tienen como objeto la práctica de la lectura de la partitura.

Su objetivo es desarrollar el conocimiento intuitivo, automático, de las estructuras melódicas y armónicas en todas las tonalidades.

Al inicio de cada ejemplo se presentan los compases “guía” con el ejemplo en las tonalidades de Do mayor o Do menor.

Los compases guía deberían bastar para ejecutar el ejemplo completo en todas las tonalidades sin necesidad de leerlos.

En renglones posteriores se desarrollan los ejemplos en todas las tonalidades. Se incluyen solamente como referencia.

Favor de referirse al capítulo 3, y a las secciones 3.4 y 3.5 de la sección de Teoría.

**Unlike the Reading Examples**, those of Progressions do not have the intention of practicing the reading of the score.

Its objective is to develop intuitive, automatic, knowledge of the melodic and harmonic structures in all keys.

At the beginning of each Example, are presented the "guide" measures with the example in the keys of C major or C minor.

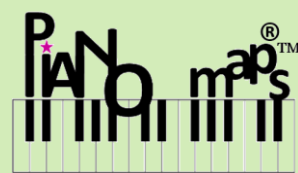
The guide measures should be enough to execute the complete example in all the keys without having to read them.

In additional rows the examples are developed in all the keys. They are included only as a reference.

Please refer to chapter 3, and sections 3.4 and 3.5 of the Theory section.

# Ejemplos de Progresiones / 4as y 5as

## Progressions Examples / 4ths and 5ths

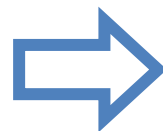


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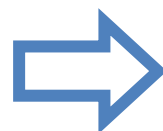
### Secuencia raíz para las Progresiones de 4as

#### Root sequence for Progressions of 4ths



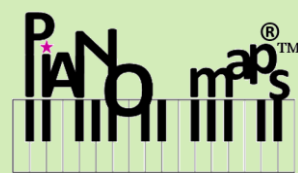
### Secuencia raíz para las Progresiones de 5as

#### Root sequence for Progressions of 5ths



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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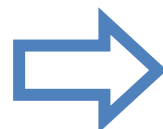
### Secuencia raíz / Root sequence

### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

9

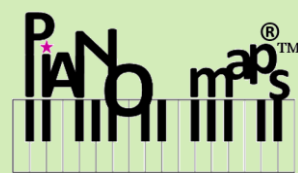
17

25



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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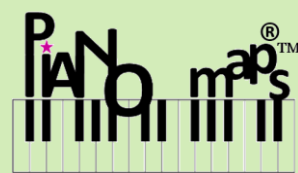
V.240115.17

### Secuencia raíz / Root sequence



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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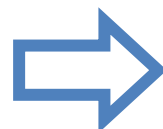
### Secuencia raíz / Root sequence

### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

9

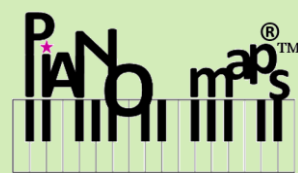
17

25



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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V.240115.17

### Secuencia raíz / Root sequence

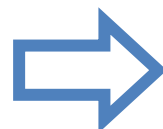
I Im I

### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

I Im I

11

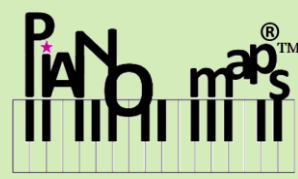
21





# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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V.240115.17

### Secuencia raíz / Root sequence

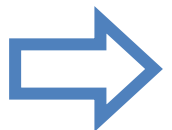
I Im I

### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

I Im I

11

21



*Secuencia raíz / Root sequence*



I Im I

*Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)*

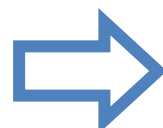


I Im I

11



19



*Secuencia raíz / Root sequence*



I Im I dim

*Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)*

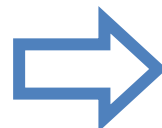


I Im I dim

9

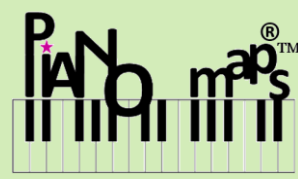


17



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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### Secuencia raíz / Root sequence

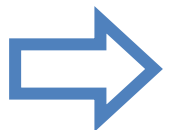
I Im I dim

### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

I Im I dim

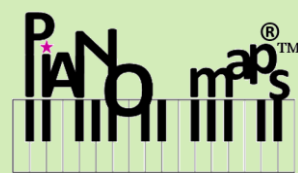
9

17



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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V.240115.17

### Secuencia raíz / Root sequence

I Im I dim

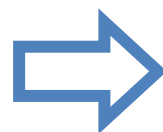
### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

I Im I dim

9

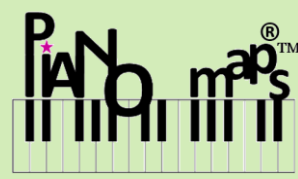
I Im I dim

17



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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V.240115.17

### Secuencia raíz / Root sequence

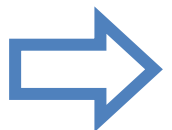
I IAug I

### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

I IAug I

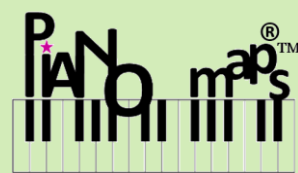
9

17



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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V.240115.17

### Secuencia raíz / Root sequence

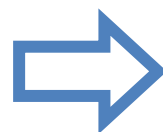
I IAug I

### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

I IAug I

9

17



### Secuencia raíz / Root sequence



I IAug I

### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

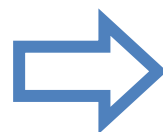


I IAug I

11



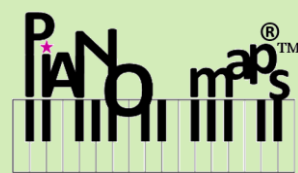
19





# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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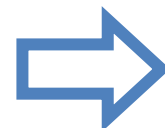
V.240115.17

### Secuencia raíz / Root sequence

I I Aug I m Idim Idim6 I

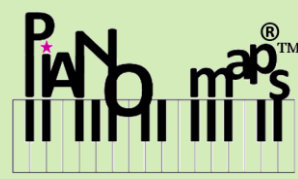
### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

I I Aug I m Idim Idim6 I



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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### *Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)*

41

49

57

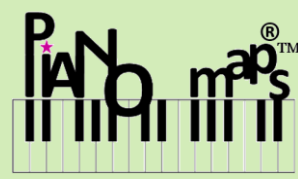
65

73

81

# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



EJEMPLAR GRATUITO / FREE COPY

### *Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)*

99

105

105

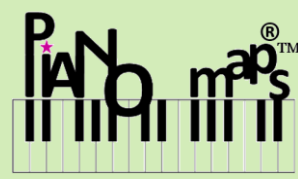
113

121

130

# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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### *Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)*

137

145

153

*Secuencia raíz / Root sequence*



Musical notation for the root sequence, showing a treble clef with a melody and a bass clef with chords.

*Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)*



Musical notation for the development in 4ths, showing a treble clef with a melody and a bass clef with chords.

9



Musical notation for the development in 4ths, showing a treble clef with a melody and a bass clef with chords.

17

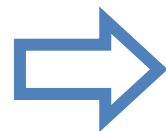


Musical notation for the development in 4ths, showing a treble clef with a melody and a bass clef with chords.

25

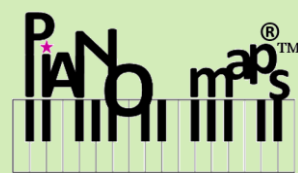


Musical notation for the development in 4ths, showing a treble clef with a melody and a bass clef with chords.



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths

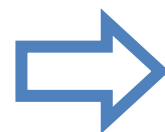


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### Secuencia raíz / Root sequence

### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)





# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths

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### Secuencia raíz / Root sequence



Musical notation for the root sequence exercise, showing a 4-measure sequence in 4/4 time with a treble and bass clef.

### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)



Musical notation for the development in 4ths exercise, measures 1-9.



Musical notation for the development in 4ths exercise, measures 10-18.



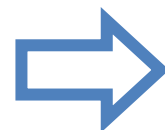
Musical notation for the development in 4ths exercise, measures 19-27.



Musical notation for the development in 4ths exercise, measures 28-36.



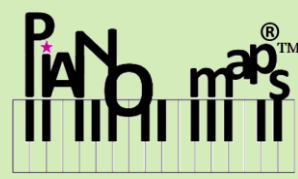
Musical notation for the development in 4ths exercise, measures 37-40.





# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



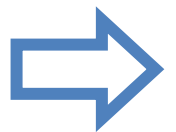
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### Secuencia raíz / Root sequence

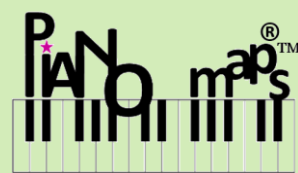


### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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### Secuencia raíz / Root sequence

II II V V I I I

### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

II II V V I I I

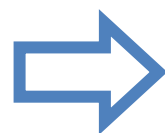
11

21

28

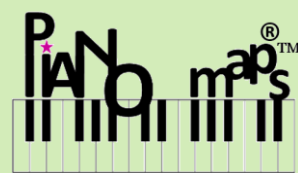
36

45



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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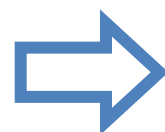
V.240115.17

### Secuencia raíz / Root sequence

I I dim II V I

### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

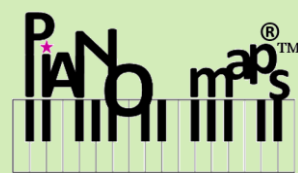
I I dim II V I





# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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### Secuencia raíz / Root sequence

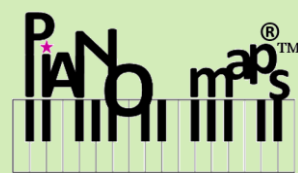


### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



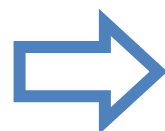
EJEMPLAR GRATUITO / FREE COPY

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### Secuencia raíz / Root sequence

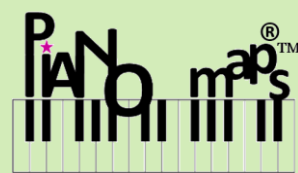


### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



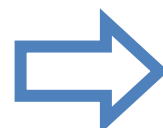
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### Secuencia raíz / Root sequence



### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

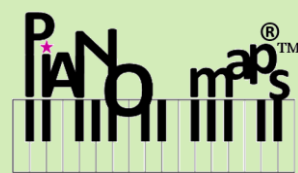






# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



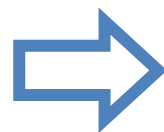
V.240115.17

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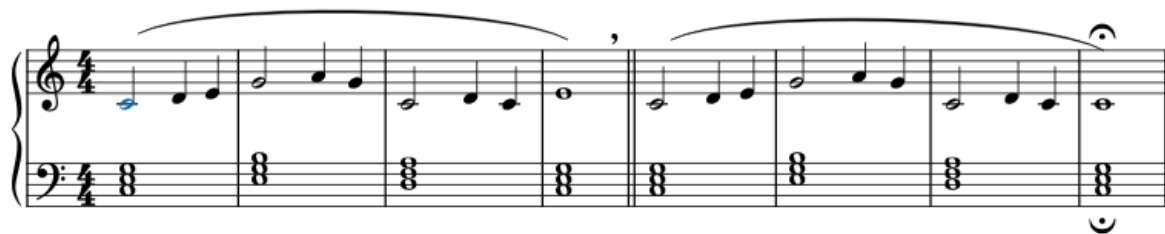
### Secuencia raíz / Root sequence



### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)



*Secuencia raíz / Root sequence*



Musical notation for the root sequence, measures 1-8. The piece is in 4/4 time. The right hand features a melodic line with a slur over measures 1-4 and another slur over measures 5-8. The left hand provides a harmonic accompaniment with chords.

*Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)*

9



Musical notation for the development in 4ths, measures 9-16. The right hand continues the melodic line with a slur over measures 9-12 and another slur over measures 13-16. The left hand accompaniment changes to include fourth intervals.

17



Musical notation for the development in 4ths, measures 17-24. The right hand continues the melodic line with a slur over measures 17-20 and another slur over measures 21-24. The left hand accompaniment continues with fourth intervals.

25

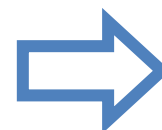


Musical notation for the development in 4ths, measures 25-32. The right hand continues the melodic line with a slur over measures 25-28 and another slur over measures 29-32. The left hand accompaniment continues with fourth intervals.

33

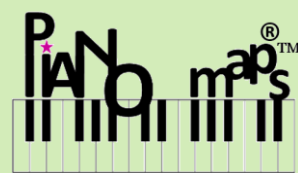


Musical notation for the development in 4ths, measures 33-40. The right hand continues the melodic line with a slur over measures 33-36 and another slur over measures 37-40. The left hand accompaniment continues with fourth intervals.



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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*Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)*

41

49

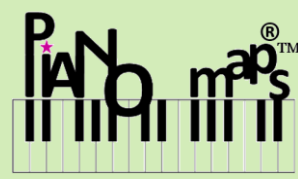
57

65

73

# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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*Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)*

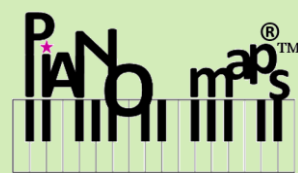
81

89

97

# Ejemplos de Progresiones / 4as o 5as

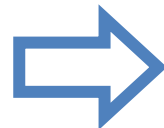
## Progressions Examples / 4ths or 5ths



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### Secuencia raíz / Root sequence



### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

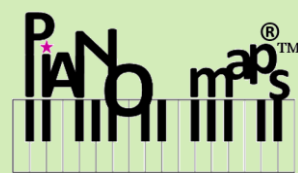
7

13

19

# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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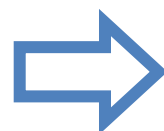
V.240115.17

### Secuencia raíz / Root sequence

I VI IV I

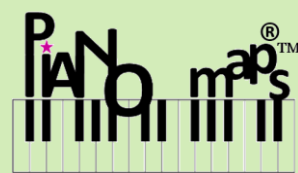
### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

I VI IV I



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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### Secuencia raíz / Root sequence

I II III IV V VI I

### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

I II III IV V VI I

8

I II III IV V VI I

14

I II III IV V VI I

20

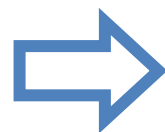
I II III IV V VI I

26

I II III IV V VI I

33

I II III IV V VI I

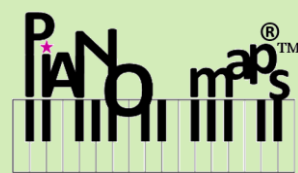






# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths

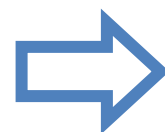


EJEMPLAR GRATUITO / FREE COPY

### Secuencia raíz / Root sequence



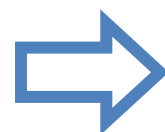
### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)



*Secuencia raíz / Root sequence*

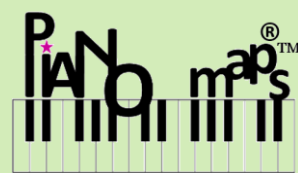


*Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)*



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



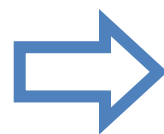
EJEMPLAR GRATUITO / FREE COPY

V.240115.17

### Secuencia raíz / Root sequence

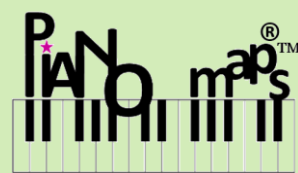


### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



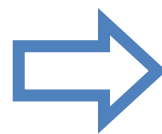
EJEMPLAR GRATUITO / FREE COPY

V.240115.17

### Secuencia raíz / Root sequence

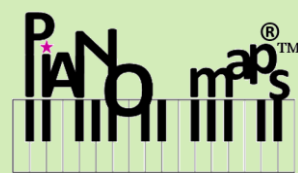


### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



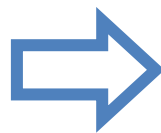
EJEMPLAR GRATUITO / FREE COPY

V.240115.17

### Secuencia raíz / Root sequence

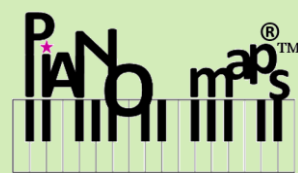


### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths

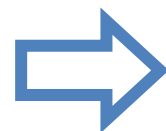


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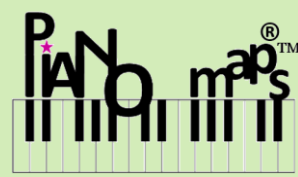
### Secuencia raíz / Root sequence

### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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### *Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)*

51

58

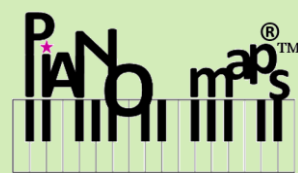
67

76

85

# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths

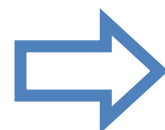


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EJEMPLAR GRATUITO / FREE COPY

### Secuencia raíz / Root sequence

### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

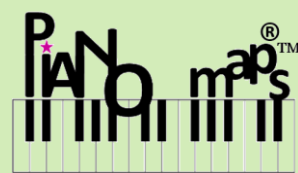






# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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### Secuencia raíz / Root sequence

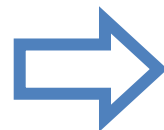
### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

10

19

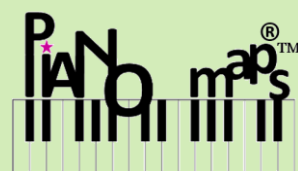
27

36



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

44

51

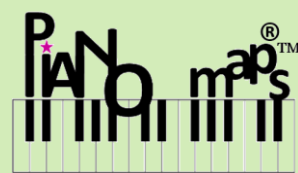
61

71

78

86

# Ejemplos de Progresiones / 4as o 5as Progressions Examples / 4ths or 5ths

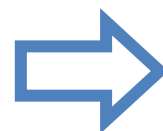


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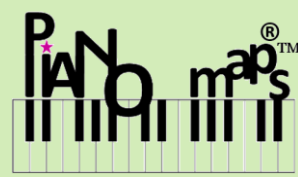
## Secuencia raíz / Root sequence

## Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

53

63

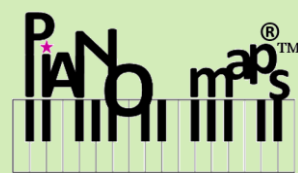
73

83

93

# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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### Secuencia raíz / Root sequence

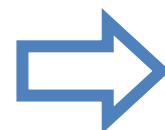
### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

13

23

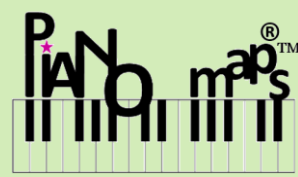
34

45



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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### *Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)*

53

64

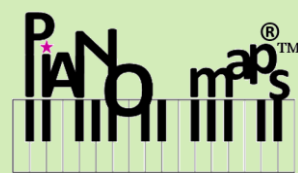
75

86

96

# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths

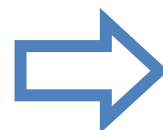


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### Secuencia raíz / Root sequence

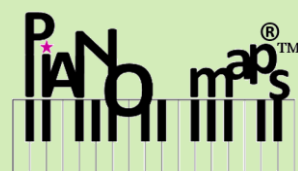
### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)





# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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### *Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)*

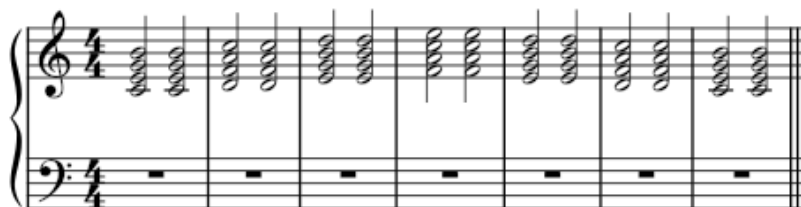
48

# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths

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### Secuencia raíz / Root sequence



Musical notation for the root sequence exercise, measures 1-7. The notation is in 4/4 time and shows a sequence of chords in the right hand, with the left hand playing a simple bass line.

IMaj7 II<sup>m</sup>7 III<sup>m</sup>7 IV<sup>Maj</sup>7 III<sup>m</sup>7 II<sup>m</sup>7 IMaj7

### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)



Musical notation for the development in 4ths exercise, measures 1-7. The notation is in 4/4 time and shows a sequence of chords in the right hand, with the left hand playing a simple bass line.

IMaj7 II<sup>m</sup>7 III<sup>m</sup>7 IV<sup>Maj</sup>7 III<sup>m</sup>7 II<sup>m</sup>7 IMaj7

12



Musical notation for the development in 4ths exercise, measures 12-19. The notation is in 4/4 time and shows a sequence of chords in the right hand, with the left hand playing a simple bass line.

25



Musical notation for the development in 4ths exercise, measures 25-32. The notation is in 4/4 time and shows a sequence of chords in the right hand, with the left hand playing a simple bass line.

37

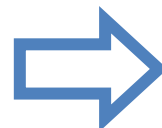


Musical notation for the development in 4ths exercise, measures 37-44. The notation is in 4/4 time and shows a sequence of chords in the right hand, with the left hand playing a simple bass line.

48

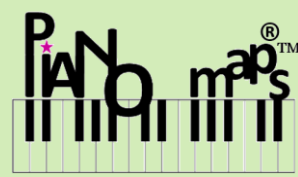


Musical notation for the development in 4ths exercise, measures 48-55. The notation is in 4/4 time and shows a sequence of chords in the right hand, with the left hand playing a simple bass line.



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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*Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)*

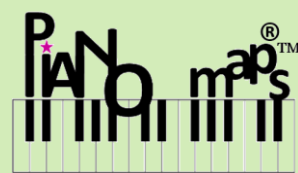
59

71

84

# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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### Secuencia raíz / Root sequence

I Maj7 II m7 III m7 IV Maj7 III m7 II m7 I Maj7

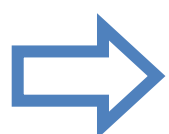
### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

I Maj7 II m7 III m7 IV Maj7 III m7 II m7 I Maj7

14

27

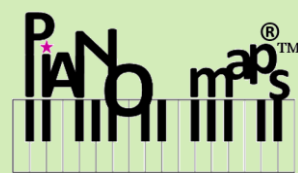
39





# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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### Secuencia raíz / Root sequence

IMaj7 IIm7 IIIm7 IVMaj7 IIIm7 IIm7 IMaj7

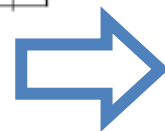
### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

IMaj7 IIm7 IIIm7 IVMaj7 IIIm7 IIm7 IMaj7

14

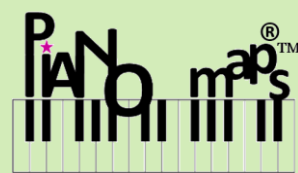
27

39



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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### *Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)*

49

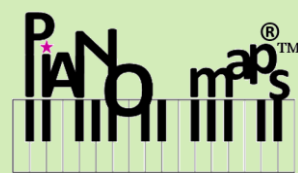
59

70

82

# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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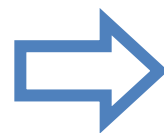
### Secuencia raíz / Root sequence

### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

10

19

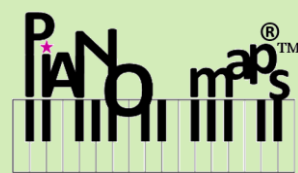
28





# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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### Secuencia raíz / Root sequence

**A**

14

### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

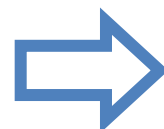
**B**

25

38

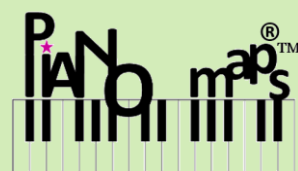
**C**

51



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

64

76

87

98

109

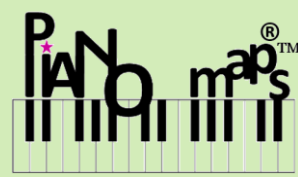
120





# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths



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### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)

258

259

260

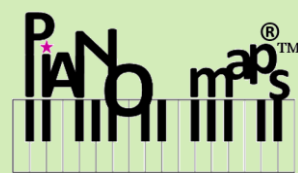
261

262

263

# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths

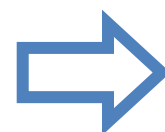


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### Secuencia raíz / Root sequence

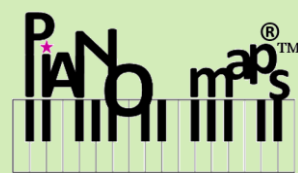
### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)





# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths

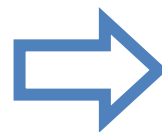


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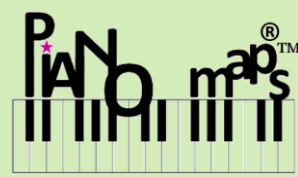
### Secuencia raíz / Root sequence

### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)





# Ejemplos de Progresiones / 4as o 5as Progressions Examples / 4ths or 5ths



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*Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)*

35

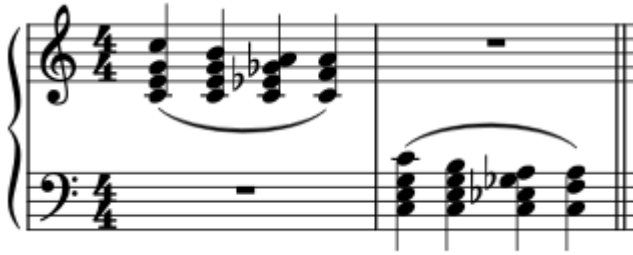
41

47

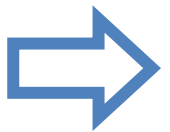
# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths

### Secuencia raíz / Root sequence

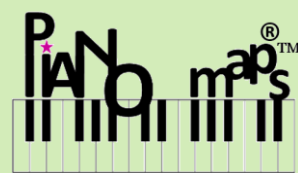


### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)



# Ejemplos de Progresiones / 4as o 5as

## Progressions Examples / 4ths or 5ths

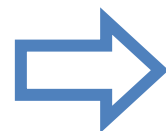


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### Secuencia raíz / Root sequence

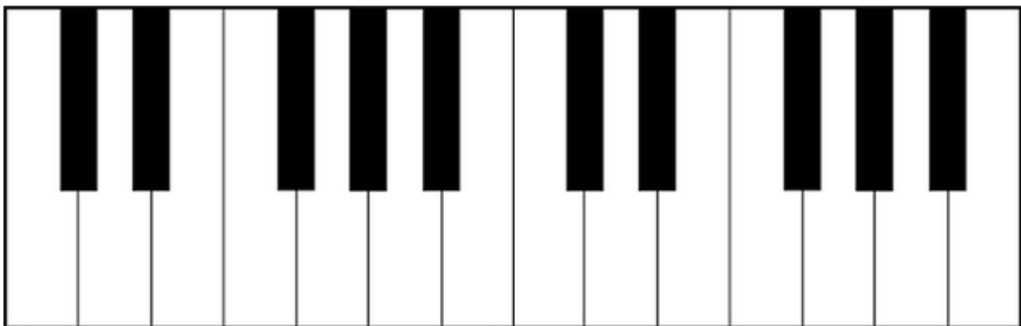
### Desarrollo en 4as (sólo como referencia) / Development in 4ths (for reference only)



**7.5 / Otras Progresiones**

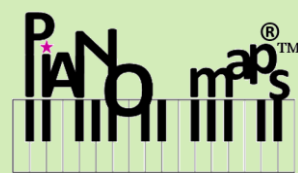


**7.5 / Other Progressions**



# Progresiones Diatónicas / 1

## Diatonic Progressions / 1



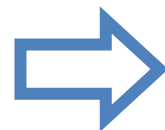
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### Secuencia raíz / Root sequence



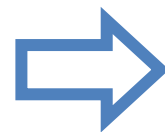
### Desarrollo (sólo como referencia) / Development (for reference only)



*Secuencia raíz / Root sequence*

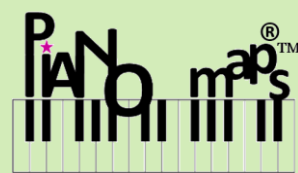


*Desarrollo (sólo como referencia) / Development (for reference only)*



# Progresiones Cromáticas / 1

## Chromatic Progressions / 1

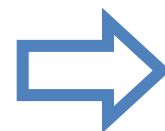


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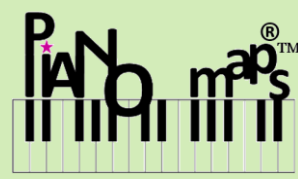
8

15



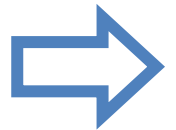
# Progresiones Cromáticas / 2

## Chromatic Progressions / 2



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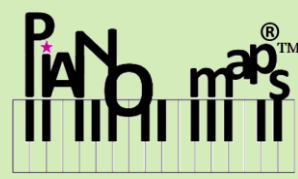
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# Progresiones Cromáticas / 3

## Chromatic Progressions / 3



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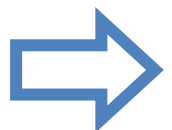
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First system of musical notation (measures 1-4). The treble clef staff contains a melodic line with eighth notes and quarter notes, including chromatic descents. The bass clef staff contains a bass line with whole notes and rests.

Second system of musical notation (measures 5-8). The treble clef staff continues the melodic line with chromatic patterns. The bass clef staff contains whole notes and rests.

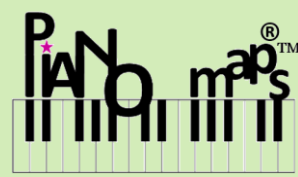
Third system of musical notation (measures 9-12). The treble clef staff continues the melodic line. The bass clef staff contains whole notes and rests.

Fourth system of musical notation (measures 13-16). The treble clef staff continues the melodic line. The bass clef staff contains whole notes and rests.



# Progresiones Cromáticas / 4

## Chromatic Progressions / 4



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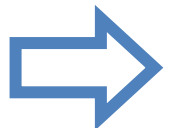
V.240115.17

1 5 5 1 1 5 5 1 1

8

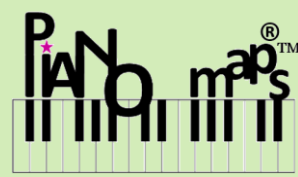
15

22



# Progresiones Cromáticas / 5

## Chromatic Progressions / 5



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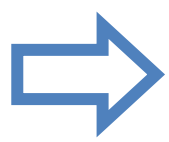
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First system of musical notation (measures 1-7). The bass clef contains a chromatic progression of eighth notes. The right hand has whole rests. Fingerings are indicated by numbers 1, 5, and 8. An 8va symbol is placed above the notes.

Second system of musical notation (measures 8-14). The bass clef continues the chromatic progression. The right hand has whole rests. An 8va symbol is placed above the notes.

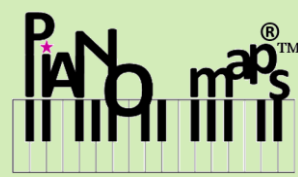
Third system of musical notation (measures 15-20). The bass clef continues the chromatic progression. The right hand has whole rests. An 8va symbol is placed above the notes.

Fourth system of musical notation (measures 21-26). The bass clef continues the chromatic progression. The right hand has whole rests. An 8va symbol is placed above the notes.



# Progresiones Cromáticas / 6

## Chromatic Progressions / 6



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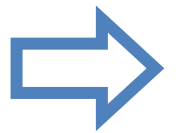
1 3 5 1 1 3 5 1 1

6

11

16

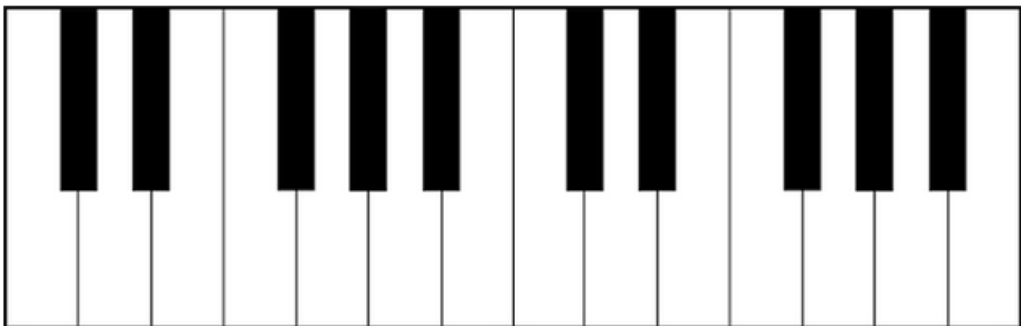
21



**7.6 / Lectura de Figuras**



**7.6 / Figures Reading**



**La lectura de la partitura** es una condición fundamental para el ejecutante, y su dominio está basado en la práctica.

La lectura se facilita mediante la identificación rápida, casi automática, de algunas figuras muy comunes en la música.

La forma más usual para leerlas parte de identificar la nota más grave o la nota más aguda, y la figura geométrica que forman las notas subsecuentes.

En las páginas siguientes aparecen las figuras más comunes en tonalidad de Do mayor y en todas las demás tonalidades. Sin embargo, al encontrarlas en partituras musicales, podrán estar alteradas con sostenidos o bemoles accidentales.

Una figura es la misma aunque se ubique en distintas líneas o espacios del pentagrama y sus líneas adicionales, siempre que se mantenga la posición relativa de las notas que la forman.

Se muestran las figuras típicas, en todas las tonalidades con una progresión cromática. Es decir, aumentando, en cada paso, medio tono al anterior.

Con esto, se destaca que la escritura de las figuras se mantiene al ir cambiando de tonalidad.

Existe otras figuras que no se incluyen aquí por ser menos comunes y, en algunos casos, discordantes.

**Reading the score** is a fundamental condition for the performer, and its mastery is based on practice.

Reading is facilitated by the rapid, almost automatic identification of some very common figures in music.

The most frequent way to read them starts from identifying the lowest note or the highest note, and the geometric figure that the subsequent notes form.

The most common figures appear on the following pages in the key of C major and in all the other keys. However, when found in musical scores, they may be altered with accidental sharps or flats.

A figure is the same even if it is located in different lines or spaces of the staff and its ledger lines, as long as the relative position of the notes that compound it is maintained.

Typical figures are shown, in every key with a chromatic progression. That is, increasing, in each step, half tone to the previous one.

With this, it is emphasized that the writing of the figures is maintained as the key changes.

There are other figures that are not included here because they are less common and, in some cases, discordant.

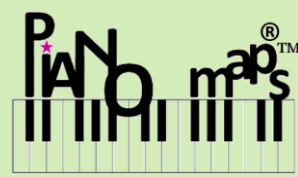
*Figuras Típicas / Typical Figures*





# Lectura de Figuras / 2

## Figures Reading / 2



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14

14

27

40

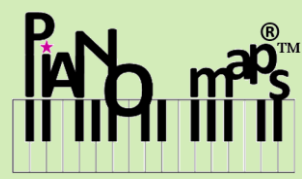
M m M

52

Aug M Dim M

# Lectura de Figuras / 3

## Figures Reading / 3



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1-14

C

Musical notation for measures 1-14. The piece is in 4/4 time. The right hand has whole rests. The left hand plays a sequence of chords and eighth notes. A 'C' is written below the first measure.

15-26

Musical notation for measures 15-26. The right hand has whole rests. The left hand continues the sequence of chords and eighth notes.

27-37

Musical notation for measures 27-37. The right hand has whole rests. The left hand continues the sequence of chords and eighth notes, including a key signature change to one flat.

38-50

M m

Musical notation for measures 38-50. The right hand has whole rests. The left hand continues the sequence of chords and eighth notes. A 'M' is written below measure 45 and an 'm' below measure 49.

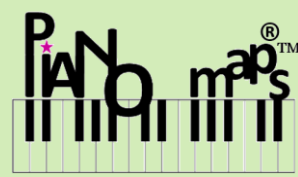
51-60

M Aug M Dim M

Musical notation for measures 51-60. The right hand has whole rests. The left hand continues the sequence of chords and eighth notes. A 'M' is written below measure 51, 'Aug' below measure 52, 'M' below measure 53, 'Dim' below measure 55, and 'M' below measure 59.

# Lectura de Figuras / 4

## Figures Reading / 4



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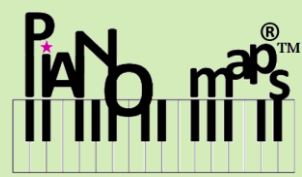
1  
F

M m

M Aug M Dim M

# Lectura de Figuras / 5

## Figures Reading / 5



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Musical notation system 1 (measures 1-13). Treble clef, 4/4 time signature, key signature of one flat. Bass clef contains a sequence of chords and notes, starting with a chord labeled "F".

Musical notation system 2 (measures 14-26). Treble clef, 4/4 time signature, key signature of one flat. Bass clef contains a sequence of chords and notes.

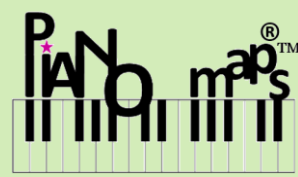
Musical notation system 3 (measures 27-38). Treble clef, 4/4 time signature, key signature of one flat. Bass clef contains a sequence of chords and notes, including some with double flats.

Musical notation system 4 (measures 39-51). Treble clef, 4/4 time signature, key signature of one flat. Bass clef contains a sequence of chords and notes, with dynamic markings "M", "m", and "M" below.

Musical notation system 5 (measures 52-60). Treble clef, 4/4 time signature, key signature of one flat. Bass clef contains a sequence of chords and notes, with dynamic markings "Aug", "M", "Dim", and "M" below.

# Lectura de Figuras / 6

## Figures Reading / 6



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Musical notation system 1 (measures 1-12). Treble clef, key signature of two flats (Bb), 4/4 time signature. The bass line is mostly rests, with a Bb marking below the first measure.

Musical notation system 2 (measures 13-22). Treble clef, key signature of two flats (Bb), 4/4 time signature. The bass line is mostly rests.

Musical notation system 3 (measures 23-32). Treble clef, key signature of two flats (Bb), 4/4 time signature. The bass line is mostly rests.

Musical notation system 4 (measures 33-43). Treble clef, key signature of two flats (Bb), 4/4 time signature. The bass line is mostly rests.

Musical notation system 5 (measures 44-53). Treble clef, key signature of two flats (Bb), 4/4 time signature. The bass line is mostly rests. Performance markings: M, m, M, Aug.

Musical notation system 6 (measures 54-63). Treble clef, key signature of two flats (Bb), 4/4 time signature. The bass line is mostly rests. Performance markings: M, Dim, M.



Musical notation for measures 1-13. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). The right hand is mostly silent, while the left hand plays a rhythmic accompaniment of eighth and sixteenth notes. A 'Bb' dynamic marking is present at the beginning.



Musical notation for measures 14-26. The notation continues with the same rhythmic pattern in the left hand and a few notes in the right hand.



Musical notation for measures 27-38. The left hand continues its accompaniment, with some chords in the right hand appearing in the later measures.



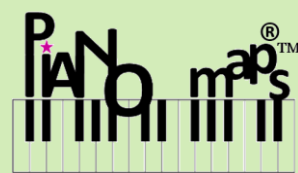
Musical notation for measures 39-51. The piece continues with various dynamics and articulations. 'M' and 'm' markings are visible at the bottom of the page.



Musical notation for measures 52-64. The piece concludes with a final chord. 'Aug', 'M', 'Dim', and 'M' markings are visible at the bottom of the page.

# Lectura de Figuras / 8

## Figures Reading / 8



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Musical notation for measures 1-13. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). The right hand plays a melodic line with eighth notes and chords, while the left hand plays a bass line with whole notes. A dynamic marking of **Eb** is present at the beginning.

Musical notation for measures 14-25. The right hand continues the melodic line with eighth notes and chords, and the left hand plays a bass line with whole notes.

Musical notation for measures 26-37. The right hand continues the melodic line with eighth notes and chords, and the left hand plays a bass line with whole notes.

Musical notation for measures 38-50. The right hand continues the melodic line with eighth notes and chords, and the left hand plays a bass line with whole notes. Dynamic markings **M** and **m** are present at the end of the system.

Musical notation for measures 51-60. The right hand continues the melodic line with eighth notes and chords, and the left hand plays a bass line with whole notes. Dynamic markings **M**, **Aug**, **M**, **Dim**, and **M** are present at the end of the system.



Musical notation for measures 1-13. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth and sixteenth notes. A chord symbol "Eb" is written below the first measure.



Musical notation for measures 14-25. The notation continues with the same rhythmic pattern in the left hand.



Musical notation for measures 26-36. The notation continues with the same rhythmic pattern in the left hand.



Musical notation for measures 37-49. The notation continues with the same rhythmic pattern in the left hand. Chord symbols "M" and "m" are written below the final two measures.

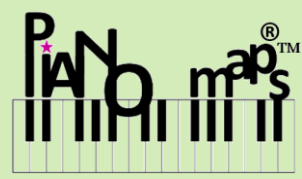


Musical notation for measures 50-53. The notation continues with the same rhythmic pattern in the left hand. Chord symbols "M", "Aug", "M", "Dim", and "M" are written below the measures.



# Lectura de Figuras / 10

## Figures Reading / 10



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Ab

12

23

34

45

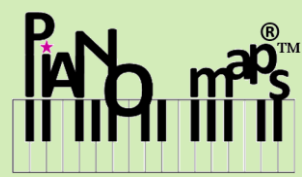
M m M Aug

55

M Dim M

# Lectura de Figuras / 11

## Figures Reading / 11



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Musical notation system 1 (measures 1-13). The bass clef part begins with a chord labeled "Ab".

Musical notation system 2 (measures 14-25). The bass clef part continues with various chords and melodic lines.

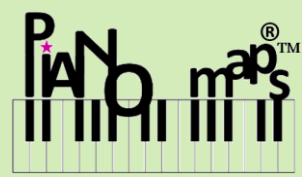
Musical notation system 3 (measures 26-38). The bass clef part continues with various chords and melodic lines.

Musical notation system 4 (measures 39-51). The bass clef part includes chords labeled "M", "m", and "M".

Musical notation system 5 (measures 52-64). The bass clef part includes chords labeled "Aug", "M", "Dim", and "M".

# Lectura de Figuras / 12

## Figures Reading / 12



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Musical notation for measures 1-13. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The bass clef contains a whole rest with the label 'Db' below it.

Musical notation for measures 14-26. The key signature is three flats and the time signature is 4/4. The bass clef contains whole rests.

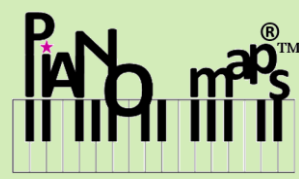
Musical notation for measures 27-40. The key signature is three flats and the time signature is 4/4. The bass clef contains whole rests.

Musical notation for measures 41-53. The key signature is three flats and the time signature is 4/4. The bass clef contains whole rests. Dynamic markings 'M', 'm', 'M', and 'Aug' are placed below the bass staff.

Musical notation for measures 54-60. The key signature is three flats and the time signature is 4/4. The bass clef contains whole rests. Dynamic markings 'M', 'Dim', and 'M' are placed below the bass staff.

# Lectura de Figuras / 13

## Figures Reading / 13



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14

Db

Musical notation for measures 1-13. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth and sixteenth notes. A "Db" label is placed below the first measure.

14

Musical notation for measures 14-26. The right hand remains silent, and the left hand continues with a similar rhythmic pattern.

27

Musical notation for measures 27-38. The right hand remains silent, and the left hand continues with a similar rhythmic pattern.

39

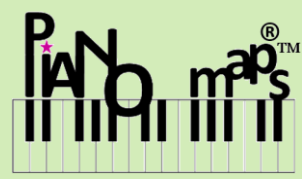
Musical notation for measures 39-51. The right hand remains silent, and the left hand continues with a similar rhythmic pattern. Dynamic markings "M", "m", and "M" are placed below the bottom staff at measures 45, 47, and 51 respectively.

52

Musical notation for measures 52-60. The right hand remains silent, and the left hand continues with a similar rhythmic pattern. Dynamic markings "Aug", "M", "Dim", and "M" are placed below the bottom staff at measures 52, 54, 56, and 58 respectively.

# Lectura de Figuras / 14

## Figures Reading / 14



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V.240115.17

14

14

14

27

27

41

41

M m M

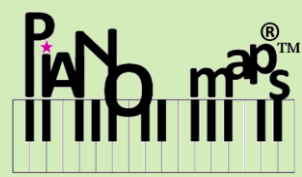
53

53

Aug M Dim M

# Lectura de Figuras / 15

## Figures Reading / 15



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First system of musical notation (measures 1-13). The bass clef part begins with a **Gb** marking.

Second system of musical notation (measures 14-25). The bass clef part continues with various chords and melodic lines.

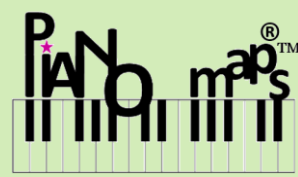
Third system of musical notation (measures 26-37). The bass clef part features more complex chordal textures.

Fourth system of musical notation (measures 38-50). The bass clef part includes markings for **M** and **m**.

Fifth system of musical notation (measures 51-63). The bass clef part includes markings for **M**, **Aug**, **M**, **Dim**, and **M**.

# Lectura de Figuras / 16

## Figures Reading / 16



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8

B

Musical notation for measures 8-10. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The right hand plays a sequence of chords and eighth notes, while the left hand has whole rests.

11

Musical notation for measures 11-13. The right hand continues with chords and eighth notes, and the left hand has whole rests.

21

Musical notation for measures 21-23. The right hand features a more active melodic line with eighth notes and chords, while the left hand has whole rests.

31

Musical notation for measures 31-33. The right hand continues with a melodic line and chords, and the left hand has whole rests.

42

Musical notation for measures 42-44. The right hand continues with a melodic line and chords, and the left hand has whole rests.

M m M

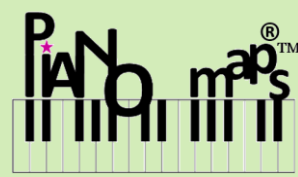
52

Musical notation for measures 52-54. The right hand continues with a melodic line and chords, and the left hand has whole rests.

Aug M Dim M

# Lectura de Figuras / 17

## Figures Reading / 17



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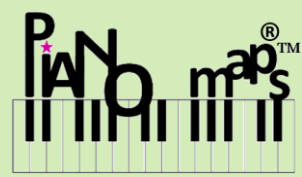
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Musical score for 'Lectura de Figuras / 17'. The score is written for piano in 4/4 time, with a key signature of three sharps (F#, C#, G#). The score is divided into five systems, each with a measure number at the beginning of the first staff. The first system starts at measure 1 and ends at measure 10, with a 'B' marking below the bass staff. The second system starts at measure 11 and ends at measure 20. The third system starts at measure 21 and ends at measure 30. The fourth system starts at measure 31 and ends at measure 40, with 'M' and 'm' markings below the bass staff. The fifth system starts at measure 41 and ends at measure 50, with 'M', 'Aug', 'M', 'Dim', and 'M' markings below the bass staff. The score concludes with a double bar line at the end of the fifth system.



# Lectura de Figuras / 18

## Figures Reading / 18



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V.240115.17

1

E

14

27

41

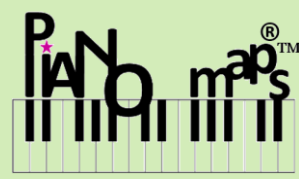
M m M Aug

54

M Dim M

# Lectura de Figuras / 19

## Figures Reading / 19



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14

E

14

27

40

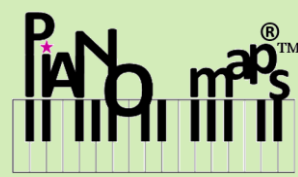
M m M

53

Aug M Dim M

# Lectura de Figuras / 20

## Figures Reading / 20



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Musical notation for measures 1-10. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The right hand plays a melody of eighth notes, while the left hand plays a bass line of eighth notes. A fermata is placed over the final note of measure 10. The letter "A" is written below the first measure.

Musical notation for measures 11-20. The right hand continues the melody, and the left hand plays a bass line. A fermata is placed over the final note of measure 20.

Musical notation for measures 21-30. The right hand continues the melody, and the left hand plays a bass line. A fermata is placed over the final note of measure 30.

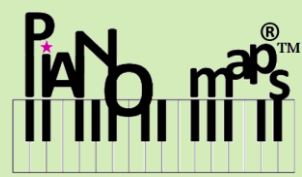
Musical notation for measures 31-40. The right hand continues the melody, and the left hand plays a bass line. A fermata is placed over the final note of measure 40.

Musical notation for measures 41-50. The right hand continues the melody, and the left hand plays a bass line. A fermata is placed over the final note of measure 50. The letters "M", "m", and "M" are written below measures 45, 47, and 49 respectively.

Musical notation for measures 51-60. The right hand continues the melody, and the left hand plays a bass line. A fermata is placed over the final note of measure 60. The words "Aug", "M", "Dim", and "M" are written below measures 53, 55, 57, and 59 respectively.

# Lectura de Figuras / 21

## Figures Reading / 21



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14

A

Musical notation for measures 1-13. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth notes and chords. A fermata is placed over the first measure of the left hand.

14

Musical notation for measures 14-27. The right hand remains silent. The left hand continues with a similar rhythmic pattern, featuring various chordal textures and eighth-note runs.

28

Musical notation for measures 28-41. The right hand is silent. The left hand's pattern evolves, incorporating more complex chordal structures and rhythmic variations.

42

M

m

M

Aug

Musical notation for measures 42-54. The right hand is silent. The left hand continues with a rhythmic pattern. Dynamic markings include *M* (mezzo-forte), *m* (mezzo-piano), and *Aug* (crescendo).

55

M

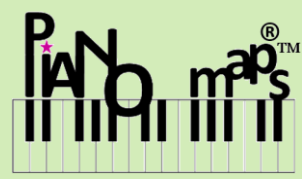
Dim

M

Musical notation for measures 55-60. The right hand is silent. The left hand concludes the piece with a final rhythmic pattern. Dynamic markings include *M* (mezzo-forte) and *Dim* (diminuendo).

# Lectura de Figuras / 22

## Figures Reading / 22



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Musical notation for measures 1-13. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The right hand plays a sequence of chords and eighth notes, while the left hand is mostly silent. A dynamic marking "D" is present below the first measure.

Musical notation for measures 14-26. The right hand continues with a melodic line of eighth notes and chords, while the left hand remains silent.

Musical notation for measures 27-40. The right hand features more complex chordal textures and melodic patterns, with some triplets. The left hand is silent.

Musical notation for measures 41-53. The right hand continues with a melodic line. The left hand has some activity in the final measures. Dynamic markings "M", "m", and "M" are present below the bottom staff.

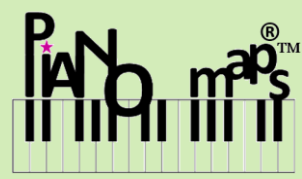
Musical notation for measures 54-60. The right hand concludes with a melodic phrase. The left hand has some activity. Dynamic markings "M", "Dim", and "M" are present below the bottom staff.



Musical score for piano in D major, 4/4 time. The score consists of six systems of two staves each (treble and bass clef). The key signature has two sharps (F# and C#). The time signature is 4/4. The score includes various musical notations such as rests, notes, and chords. Fingerings are indicated by numbers 1-5. Dynamics include 'D' (Dolce), 'M' (Mezzo-forte), 'm' (mezzo-piano), and 'Aug' (Crescendo). The score ends with a double bar line.

# Lectura de Figuras / 24

## Figures Reading / 24



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Musical notation for measures 1-12. The piece is in G major and 4/4 time. The right hand plays a melody of eighth notes, while the left hand plays a simple bass line. A "G" is written below the first measure of the bass line.

Musical notation for measures 13-24. The right hand continues the melody with some chords, and the left hand remains mostly silent.

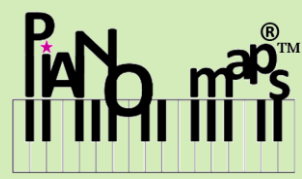
Musical notation for measures 25-37. The right hand features more complex chords and melodic lines, while the left hand is mostly silent.

Musical notation for measures 38-49. The right hand continues with a melodic line. The left hand has some notes in the final measures. The letters "M" and "m" are written below the bass line in the final two measures.

Musical notation for measures 50-59. The right hand plays a melodic line with some chromaticism. The left hand is mostly silent. The letters "M", "Aug", "M", "Dim", and "M" are written below the bass line in the first five measures.

# Lectura de Figuras / 25

## Figures Reading / 25



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14

Musical notation for measures 1-13. The piece is in 4/4 time with a key signature of one sharp (F#). The right hand is mostly silent, indicated by a whole rest. The left hand plays a rhythmic pattern of eighth notes and chords. A "G" is written below the first measure of the left hand.

14

Musical notation for measures 14-27. The right hand remains silent. The left hand continues with the rhythmic pattern, incorporating some chords.

28

Musical notation for measures 28-41. The right hand remains silent. The left hand continues with the rhythmic pattern, incorporating some chords.

42

Musical notation for measures 42-54. The right hand remains silent. The left hand continues with the rhythmic pattern, incorporating some chords. Dynamic markings "M", "m", "M", and "Aug" are placed below the left hand.

55

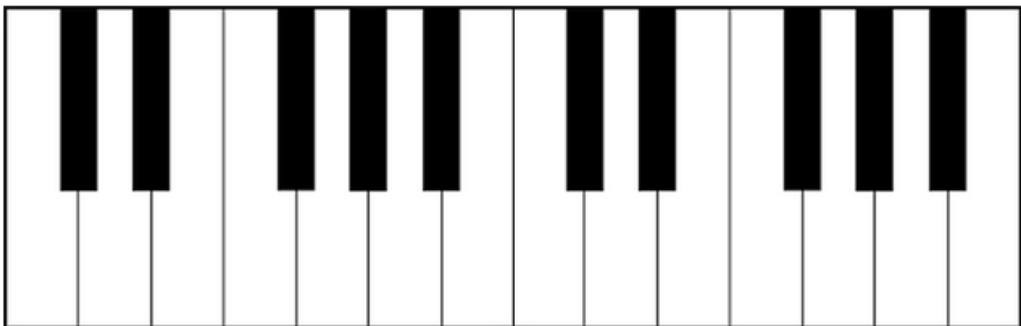
Musical notation for measures 55-63. The right hand remains silent. The left hand continues with the rhythmic pattern, incorporating some chords. Dynamic markings "M", "Dim", and "M" are placed below the left hand.



**7.7 / Ejemplos de Contraste**



**7.7 / Contrast Examples**



**Los Ejemplos de Contraste** son algunos de los efectos que se logran al introducir alteraciones sucesivas en una secuencia melódica o armónica.

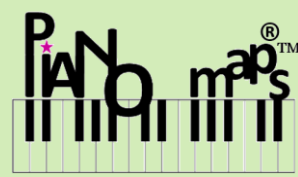
Buscan desarrollar la percepción de cómo estas alteraciones van modificando el carácter de las frases musicales.

**Contrast Examples** are some of the effects that are achieved by introducing successive alterations in a melodic or harmonic sequence.

They seek to develop the perception of how these alterations modify the character of musical phrases.

# Ejemplos de Contraste / 1a

## Contrast Examples / 1a



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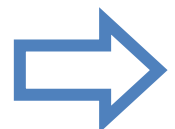
9

IM IAug IM6

17

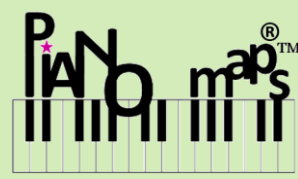
25

32



# Ejemplos de Contraste / 1b

## Contrast Examples / 1b



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39

47

55

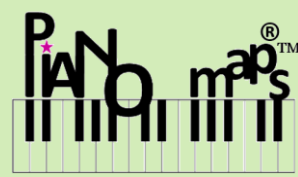
62

69

75

# Ejemplos de Contraste / 1c

## Contrast Examples / 1c



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82

90

98

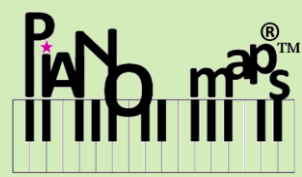
106

114

122

# Ejemplos de Contraste / 1d

## Contrast Examples / 1d



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130

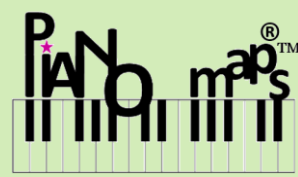
138

145

153

# Ejemplos de Contraste / 2a

## Contrast Examples / 2a



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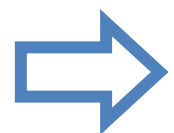
First system of musical notation (measures 1-10). The treble clef contains a melodic line with eighth and quarter notes, including accidentals (flats and sharps). The bass clef contains whole rests.

Second system of musical notation (measures 11-20). The treble clef continues the melodic line with eighth and quarter notes. The bass clef contains whole rests.

Third system of musical notation (measures 21-30). The treble clef continues the melodic line with eighth and quarter notes. The bass clef contains whole rests.

Fourth system of musical notation (measures 31-40). The treble clef continues the melodic line with eighth and quarter notes. The bass clef contains whole rests.

Fifth system of musical notation (measures 41-50). The treble clef contains whole rests. The bass clef contains a melodic line with eighth and quarter notes, including accidentals (flats and sharps).

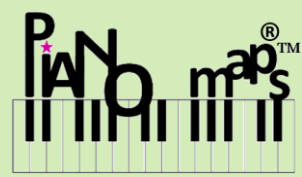






# Ejemplos de Contraste / 2c

## Contrast Examples / 2c



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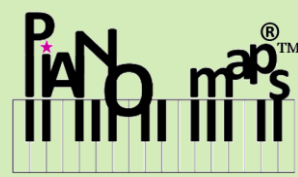
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106

117

# Ejemplos de Contraste / 3a

## Contrast Examples / 3a



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Musical notation system 1 (measures 1-14). Treble clef, 4/4 time signature. The melody consists of quarter and eighth notes with various accidentals (sharps, flats, naturals). The bass line is mostly rests.

Musical notation system 2 (measures 15-28). Treble clef, 4/4 time signature. The melody continues with quarter and eighth notes. The bass line remains mostly rests.

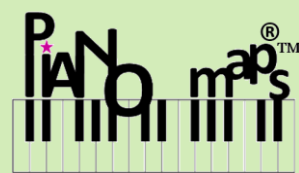
Musical notation system 3 (measures 29-42). Treble clef, 4/4 time signature. The melody features more complex rhythmic patterns and accidentals. The bass line is mostly rests.

Musical notation system 4 (measures 43-55). Treble clef, 4/4 time signature. The melody continues with various note values and accidentals. The bass line is mostly rests.

Musical notation system 5 (measures 56-69). Treble clef, 4/4 time signature. The melody concludes with a final cadence. The bass line is mostly rests.

# Ejemplos de Contraste / 3b

## Contrast Examples / 3b



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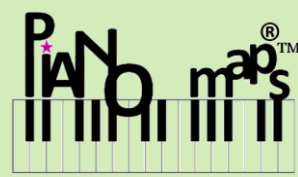
83





# Ejemplos de Contraste / 5a

## Contrast Examples / 5a



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14

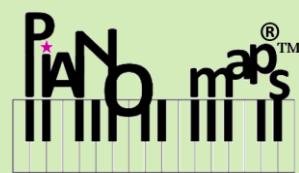
27

40

52

# Ejemplos de Contraste / 5b

## Contrast Examples / 5b



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64

Musical score for measures 64-76. The score is written for piano in a key signature of two flats (B-flat and E-flat). It consists of two staves: a treble clef staff and a bass clef staff. The music features a series of chords and melodic lines, with a repeat sign at the beginning of measure 77.

77

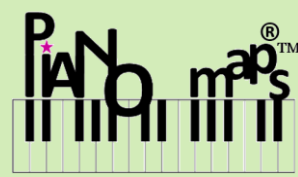
Musical score for measures 77-90. The score continues from measure 77, showing a continuation of the musical themes established in the previous section. It includes various chordal textures and melodic fragments.

91

Musical score for measures 91-92. This section shows a final chordal structure, likely serving as a cadence or ending for the piece. It features a few notes in both the treble and bass staves.

# Ejemplos de Contraste / 6a

## Contrast Examples / 6a



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I II III IV III II I

12

22

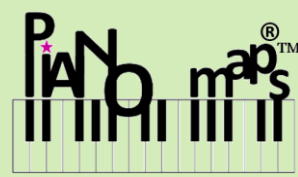
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38



# Ejemplos de Contraste / 6b

## Contrast Examples / 6b



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45

52

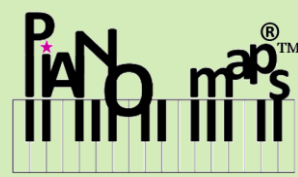
60

69

79

# Ejemplos de Contraste / 6c, 7, 8

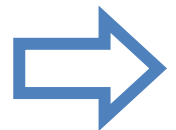
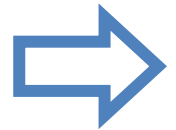
## Contrast Examples / 6c, 7, 8



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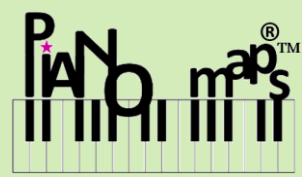
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89



# Ejemplos de Contraste / 9, 10

## Contrast Examples / 9, 10

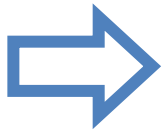


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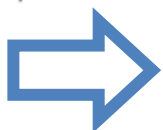
Musical notation for example 9, measures 1-7. The treble clef contains a melody of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef contains whole rests.

Musical notation for example 9, measures 8-14. The treble clef contains a melody of eighth notes: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The bass clef contains whole rests.



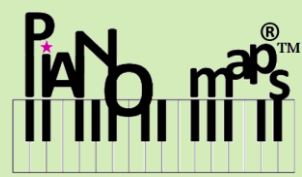
Musical notation for example 10, measures 1-7. The treble clef contains whole rests. The bass clef contains a melody of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2.

Musical notation for example 10, measures 8-14. The treble clef contains whole rests. The bass clef contains a melody of eighth notes: C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0.



# Ejemplos de Contraste / 11, 12, 13

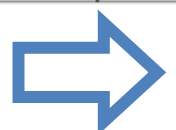
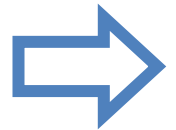
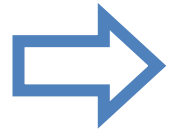
## Contrast Examples / 11, 12, 13



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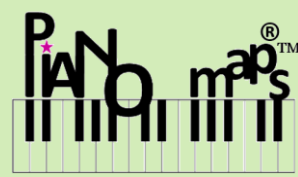
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8



# Ejemplos de Contraste / 14, 15, 16

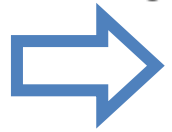
## Contrast Examples / 14, 15, 16



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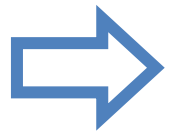
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Musical score for Example 14, showing a piano accompaniment in 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The piece concludes with a double bar line and repeat signs.



♩ = 160

Musical score for Example 15, showing a piano accompaniment in 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The piece concludes with a double bar line and repeat signs.

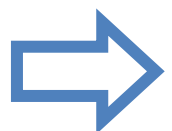


♩ = 140

Musical score for Example 16, showing a piano accompaniment in 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The piece concludes with a double bar line and repeat signs.

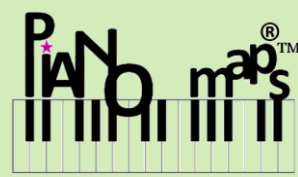
9

Musical score for Example 17, showing a piano accompaniment in 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The piece concludes with a double bar line and repeat signs.



# Ejemplos de Contraste / 17, 18, 19

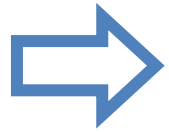
## Contrast Examples / 17, 18, 19



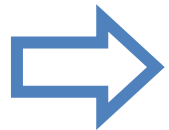
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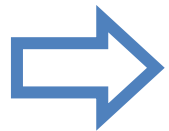
♩ = 140



♩ = 140

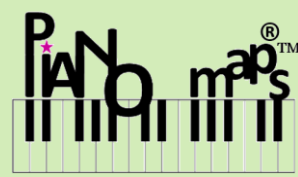


♩ = 80



# Ejemplos de Contraste / 20

## Contrast Examples / 20



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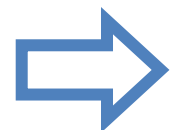
V.240115.17

First system of musical notation (measures 1-4). The treble clef staff contains a melodic line of eighth notes. The bass clef staff contains a bass line with chords and an upward-pointing arrow above the first measure. A fermata is placed over the final note of the treble staff in the fourth measure.

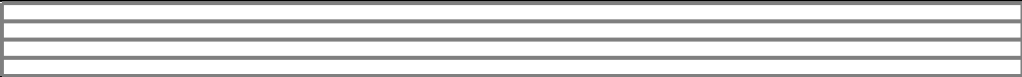
Second system of musical notation (measures 5-8). The treble clef staff continues the melodic line. The bass clef staff continues the bass line with chords and upward-pointing arrows. A fermata is placed over the final note of the treble staff in the eighth measure.

Third system of musical notation (measures 9-12). The treble clef staff continues the melodic line. The bass clef staff continues the bass line with chords and upward-pointing arrows. A fermata is placed over the final note of the treble staff in the twelfth measure.

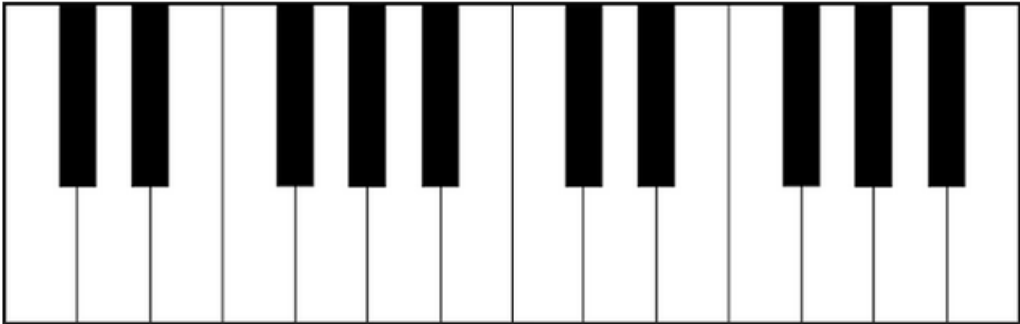
Fourth system of musical notation (measures 13-16). The treble clef staff continues the melodic line. The bass clef staff continues the bass line with chords and upward-pointing arrows. A fermata is placed over the final note of the treble staff in the sixteenth measure.



**Apéndice 1**



**Appendix 1**





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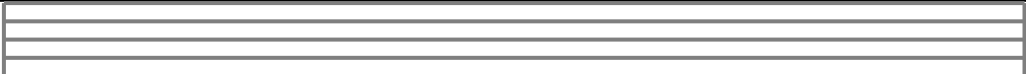
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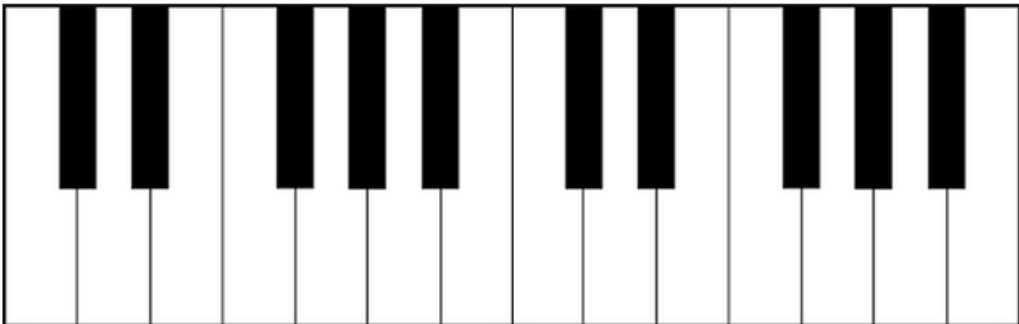
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**Apéndice 2**



**Appendix 2**



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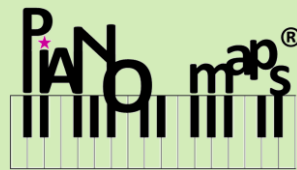
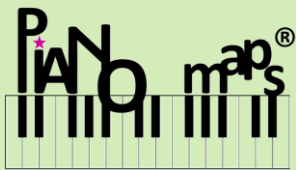
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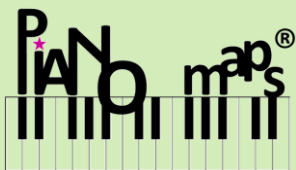
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